A 1221

Raleigh N.C., U.S.A.
October 7th 1897

My dear Sir:

You have probably forgotten meeting the Bishop of North Carolina at a Garden Party in Oxford last June, at the house of an American lady, Mrs. Baldwin. But the American Bishop is not likely to forget his meeting with Sir John Stainer. Perhaps you may recall the circumstance of my asking you something about an old tune called Walsal, by Purcell, and my futile efforts to sing the tune for you. My people on this side of the water have been much amused by my account of how I sang for the Professor of Music of Oxford University. However I am determined you shall know what tune I was referring to - so I have laboriously and mechanically (for I know no music) copied out the notes, and send them on the last page of this sheet. I hope you can make them out.

And presuming on your goodness I am going to make so bold as to ask if you can send me the hymn by Purcell which you told me that you received a few years ago, and which you said was so much sung and admired during the year's revival of that old musician a few years since. I do not remember the hymn, but I have a most distinct recollection of your speaking of it, and I have a great desire to have a copy of it, that I may get some of my musical friends to sing it for me. I hope I am not asking too much.

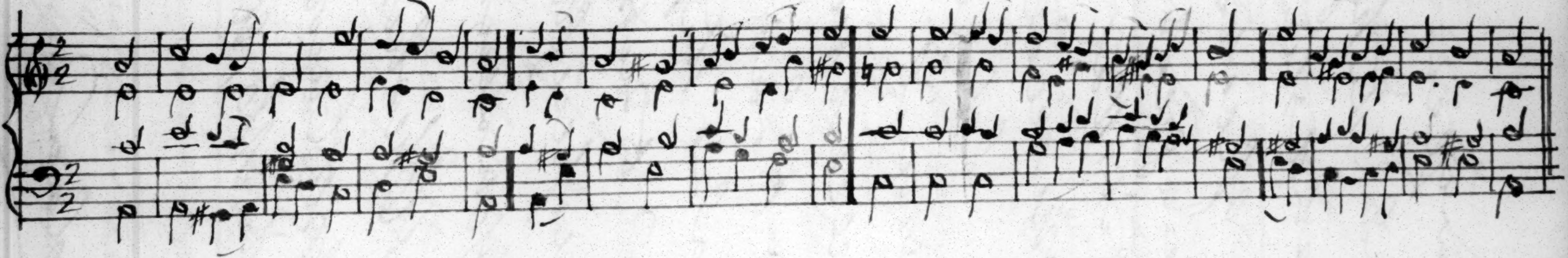
Allow me to present my most respectful regards to Lady Stainer, whom I had also the pleasure of meeting, and to subscribe myself most respectfully and sincerely your servant,

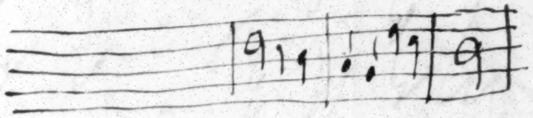
Jos. Blount Cheshire Jr,
Bishop of North Carolina,
Raleigh, N.C., U.S.A.,

For Prof.
Sir John Stainer
Oxford, England.

Walsal-

Purcell





from Ashworth
circ 1763 ?

A.1231.n.

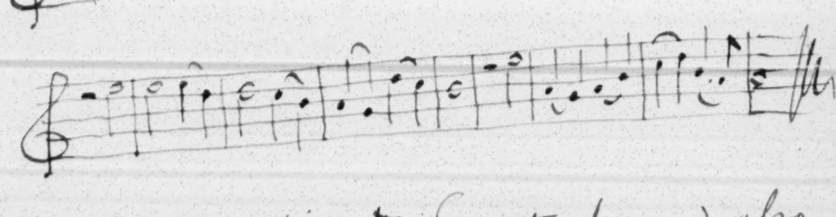
Ashworth

26 Oct. 1847.

Dear Sir John,

"Walsall" is *said* (you see how cautious you are making me become) to have first appeared in Matthew Wilkins's "Psalmody"; from my copy of which I have transcribed the tune thus:-

Psalm ye 103d 2d. part Walsall tune. 2 Voc.
(melody only)



12 FEB

A.1231.n.

A COLLECTION OF TUNES,

Suited to the ſeveral METRES commonly uſed in publick Worſhip, ſet in Four PARTS, and on the moſt eaſy KEYS;

WITH AN

INTRODUCTION TO THE ART of SINGING AND PLAIN COMPOSITION,

By C. ASHWORTH.

LONDON:
Printed and Sold for J. BUCKLAND, at the BUCK, in PATER-NOSTER-ROW.

c 1763

ADVERTISEMENT.

THIS collection is made to encourage perſons to form a little acquaintance with the art of ſinging, and to furniſh a convenient book of tunes for a place of worſhip. To anſwer theſe ends, the Editor has given the plaineſt inſtructions he was able, the tunes are ſet on the moſt eaſy keys, and the price is fixed as low as poſſible; the compiler being determined not to get any thing by it. The tunes in each metre are placed alphabetically, (1) *ſhort metre,* (2) *common metre,* (3) *long metre,* (4) *common metre double,* (5) *long metre double,* (6) *peculiar meaſures. To render it more extenſively uſeful, the tunes are collected from very different parts of the kingdom, and ſeveral pages with blank lines are added at the end, on which any others, that are peculiar to each place, may be written down.*

12 FEB 49

AN

INTRODUCTION

TO THE

ART of SINGING, *&c.*

CHAP. I.

Of Tune in general, or muſical Sounds; and of ſinging by Notes.

§. 1. WHEN eight church-bells are rung round, (*i. e.* not in changes,) the firſt has the ſhrilleſt or higheſt ſound, and the reſt ſucceed each other by regular intervals to the great bell, which has the deepeſt ſound. Theſe intervals however are not equal; but, as bells are commonly tuned, a good ear will perceive there is leſs difference between the ſound of the firſt and ſecond, and of the fifth and ſixth, than there is between any other two which are ſounded the one immediately after the other.

N. B. The ſmalleſt bell is here all along called the firſt, the ſmalleſt but one the ſecond, *&c.* though ringers ſometimes reckon them the contrary way.

2. The interval between the ſound of the firſt and ſecond, or the fifth and ſixth, is called a *ſemi-tone*, or half-tone; all the others are double to theſe, and are called *tones*.

3. Though the human voice can form ſounds that do not differ from each other ſo much as a ſemi-tone, it is found in practice that the moſt agreeable interval by which the voice can aſcend or deſcend, is either a ſemitone or ſome number of ſemi-tones. For inſtance, what ever ſound a perſon makes, if he would have the next to be higher than the firſt, he muſt not riſe leſs than a ſemitone; if more than that, a tone; or a tone and a ſemitone; or two tones, *&c.* and the ſame in deſcending.

4. The interval from any bell to the next is called a *ſecond*, whether it be a tone or ſemi-tone; to the next but one a *third*, &c. for in reckoning the intervals both the extreams are counted; for inſtance, from the firſt to the third is a third, from the third to the fifth is another third, from the fifth to the eighth is a fourth.

5. The ſeries of ſounds from the firſt bell to the eighth is called an octave. Now it appears from what is ſaid

above (§. 1, 2.) that this conſiſts of five tones and two ſemi-tones.

6. If a perſon had two ſets of bells tuned in the manner of our church-bells (eight in each ſet) and the loweſt of one ſet were uniſon (*i. e.* of the ſame ſound) with the firſt of the other, he might lay aſide one of theſe and keep only fifteen, without altering the ſeries of ſounds. Theſe fifteen bells would ſound two octaves; the firſt from the firſt bell to the eighth, the ſecond from the eighth to the fifteenth, and the ſemi-tones would fall out in the ſame places in the ſecond octave as in the firſt. See this illuſtrated Plate I. N°. 1. where the different diſtances of the lines denote the ſemi-tones and tones.

7. If he had a mind to ring only ſome eight of theſe fifteen bells, he might begin with *any one* of the firſt eight bells, and ring that with the ſeven that immediately follow it. Now in theſe caſes the ſemi-tones will not always fall out in the ſame places.

For inſtance, if he begins with the ſecond bell, the ſemi-tones will be the intervals between the fourth and fifth, the ſeventh and eighth, as in Plate I. N°. 2. If he begins with the third bell the ſemi-tones will be the intervals between the third and fourth, the ſixth and ſeventh, as in N°. 3. and thus the ſemi-tones will continually change their places till he begins with the eighth bell, when they will be in the ſame places as when he began with the firſt. See N°. 1—8.

8. The ſemi-tones ſhifting their places in this manner, muſt make the air of each octave different from that of the others.

9. Indeed at whatever bell he begins, the whole interval from that to the eighth below will be the ſame (*viz.* five tones and two ſemi-tones) as appears from the ſcheme. Every eighth therefore is the ſame interval.

But if he ſometimes begins the octave with one bell, and ſometimes with another, the intervals from the firſt to any other in the ſeries (*v. g.* the 2d, 3d, 4th, 5th, 6th, 7th) will not be the ſame. For inſtance, if he begins with the firſt bell (N°. 1.) the ſecond will be but a ſemi-tone lower, the third a ſemi-tone and tone, the fourth a ſemi-tone and two tones, the fifth a ſemi-tone and three tones, the ſixth two ſemi-tones and three tones, the ſeventh two ſemi-tones and four tones.

But if he begins with the ſecond bell (N°. 2.) the ſecond from thence will be a tone below it: the third will be two tones; the fourth, three tones; the fifth, three tones and a ſemi-tone; the ſixth, four tones and a ſemi-tone; the ſeventh, five tones and a ſemi-tone.

In both theſe caſes, the fifth conſiſts of three tones and a ſemi-tone: but if the octave begins with the fifth bell, the fifth from thence will only conſiſt of two tones and two ſemi-tones. N°. 5.

10. Of each interval of ſound therefore, excepting an eighth, there are two kinds, the leſs and greater, the greater conſiſting always of a ſemi-tone more than the leſs.

	2d	3d	4th	5th	6th	7th	8th	
Leſs contains	$\frac{1}{2}$	$1\frac{1}{2}$	$2\frac{1}{2}$	3	4	5	6	tones
Greater contains	1	2	3	$3\frac{1}{2}$	$4\frac{1}{2}$	$5\frac{1}{2}$		

This may ſerve to explain the nature of muſical intervals; for the different degrees of ſound as performed by the voice or any inſtrument are the ſame as on the bells, and the tones and ſemi-tones, and conſequently all the other intervals (greater or leſs) fall out in the ſame order.

11. A number of ſounds that ſucceed each other may be called a *muſical air*.

12. Before a perſon can give the true ſound of any air or piece of muſick which is written down, it is neceſſary (1.) That he ſhould know in what part of it the ſemi-tones fall; (2.) That he ſhould be able to riſe and fall a tone and ſemi-tone with truth and certainty; and (3.) To ſound any larger interval, as a leſs or greater third, fourth, fifth, *&c.* The attainment of each of theſe is greatly aſſiſted by a kind of mechanical method, which is as follows:

13. Every piece of muſick is writ down on a certain number of lines, which have ſpaces between them.

14. Theſe lines and ſpaces are counted from the bottom; the loweſt is called the firſt, the next above that the ſecond, *&c.*

15. Each line and each ſpace denotes a diſtinct interval. For inſtance; if the firſt note (or muſical character) is on the firſt line, and the ſecond on the firſt ſpace, this note is a ſecond above the firſt; if on the ſecond line, it is a third, *&c.*

16. All the notes that ſtand on any one line or ſpace are called by one name; thoſe on the next above or below by another name, *&c.*

17. Theſe names are only four, mi, fa, ſol, and la, Mi determines the place of all the reſt; for inſtance, if the notes on the firſt line are to be called mi, thoſe on the firſt ſpace muſt be called fa; the ſecond line, ſol; the ſecond ſpace, la; the third line, fa; the third ſpace, ſol; the fourth line, la; the fourth ſpace, mi; and ſo the ſeries proceeds as before. From mi therefore, whereever it ſtands, counting upwards, the names of the notes, in a regular ſeries, are fa, ſol, la, fa, ſol, la; and downwards, la, ſol, fa, la, ſol, fa; then mi returns, and the names are repeated in the ſame order.

18. The intervals from fa to ſol, ſol to la, and la to mi, are tones; from mi to fa, and from la to fa, are only ſemi-tones.

19. By learning therefore to find mi, the places of the tones and ſemi-tones are determined: for the note immediately above mi is fa, which muſt therefore be ſounded but a ſemi-tone higher. The fourth above mi is la, the next above which is fa, the other ſemi-tone.

20. A perſon may beſt learn to ſound the tones and ſemi-tones by beginning with a low ſound, and thence riſing an octave by regular intervals, calling the notes in the ſeries by their proper names, and raiſing each above the former a tone or ſemi-tone, as its name intimates; (§. 18.) but this cannot be learned without aſſiſtance.

21. If a perſon learns by a maſter or an inſtrument it is common to begin with the note a third below mi; thence riſing an octave, the notes are ſol, la, mi, fa, ſol, la, fa, ſol; and deſcending from the higheſt to the loweſt

ſol, fa, la, ſol, fa, mi, la, ſol. See the eight notes page 8. This muſt be very often done, till the voice is habituated to ſound the tones and ſemi-tones in their proper places, according to the names of the notes, and the ear to diſtinguiſh them certainly and accurately.

22. A perſon may learn this by ſinging along with a ſet of eight bells. He then begins at the higheſt note, which, as bells are commonly tuned, anſwers to fa, the ſecond to mi: the whole ſeries is fa, mi, la, ſol, fa, la, ſol, fa. When he is able, without the bells, to ſound the deſcending octave exactly, it ſeems not impoſſible for him to begin at the loweſt ſound, and riſe by the proper intervals to the higheſt. But it is ſcarce neceſſary to mention this expedient, as few will want to ſing who cannot procure the aſſiſtance of ſome one who is able to ſing an octave in the aſcending and deſcending ſeries.

23. When by often ſinging an octave, a perſon has learned to ſound the tones and ſemi-tones exactly, he may eaſily learn to riſe or fall by larger intervals; by firſt ſounding all the intermediate notes, and then only the extremes; for inſtance, in order to ſound a fourth, let him firſt ſound the firſt, ſecond, third, and fourth, and then only the firſt and fourth, omitting the ſecond and third; and thus of any other.

24. When he can do this, the next buſineſs is to find mi, which will teach him the names of all the other notes, and conſequently what intervals are ſemi-tones or tones, leſs or greater thirds, fourths, fifths, *&c.* But before directions are given for this, many things are to be explained.

N. B. §. 25—27, relate to the ſcale of muſick and the compaſs it takes in. §. 28, 29, Teach the manner of drawing out this ſcale on lines and ſpaces, and their names. §. 30—34, Explain the buſineſs of ſinging in parts. §. 35—39. Shew how theſe parts are drawn out on diſtinct ſtaves. §. 40—46, The way of diſtinguiſhing theſe ſtaves by the cliffs, and of finding the names of the lines and ſpaces thereby. §. 47—59, Teach how to find mi on any cliff, and with any number of flats and ſharps. §. 60—65, Shew why ſo many flats and ſharps are uſed, and how the number may be leſſened in vocal muſick.

25. Let a man, whoſe voice is ſtrong, form the deepeſt ſound he is able, and from thence riſe an octave. Let another man, whoſe voice is naturally of a higher pitch, take the laſt ſound and riſe from thence through another octave. Womens and childrens voices are commonly more ſhrill than men's, and are really an octave above theirs, when they ſeem to be uniſon with them. Let a woman then ſing the latter of theſe two octaves: at the laſt note of it ſhe will be an eighth above the man with whom ſhe ſings, two eighths above the height at which he began to ſing, and three eighths above the firſt note which the firſt man ſounded.

26. Some voices are able to riſe ſo much higher, and others to ſink ſo much deeper than is here ſuppoſed, that the higheſt note of one ſhall be four eighths from the deepeſt of the other.

27. Nevertheleſs the ſcale of the human voice is commonly reckoned to conſiſt of three eighths, or twenty-two different ſounds; the intervals are twenty-one, of which fifteen are tones and ſix ſemi-tones.

28. If eleven lines were drawn and a *note* were ſet on the loweſt line, another on the ſpace above it, a third on the ſecond line, *&c.* the twenty-ſecond note would ſtand in the ſpace above the higheſt line, and this would repreſent the whole ſcale of notes.

29. Theſe ſeveral lines and ſpaces are called after the names of the firſt ſeven letters of the alphabet, A, B, C, D, E, F, and G. Theſe being repeated three times make twenty-one, and the firſt being repeated a fourth time makes twenty-two. The firſt line is called G, and, as this is the laſt letter, the ſeries begins again, the firſt ſpace is called A, the ſecond line B, *&c.* the eleventh line is A, and the ſpace above it G, which compleats the ſcale.

30. There are ſeveral ſounds which when they are made at the ſame time, afford the ear a ſenſible pleaſure; theſe are ſaid to be *concords* to each other. The compoſition of theſe ſounds is called *Harmony*. Other ſounds, if made together, would give the ear pain; theſe are called *diſcords*.

A ſound which is a third, a fifth, a ſixth, or an eighth from another is a concord; a ſecond, fourth, or ſeventh, is a diſcord.

31. Hence it follows, that if different perſons perform different airs, the ear will be entertained if the ſounds which are made by each are concords to thoſe which are made at the ſame time by the others.

32. Two, three, or four of theſe different airs are often ſung at the ſame time, and ſeldom more than four in church muſick, where only voices are employed.

33. A tune often conſiſts of two or more of theſe airs, which in reſpect to the whole are called *parts*. The loweſt part is the *baſs*, next to that the *Tenor*, the third the *contra*, the fourth the *treble*. The baſs is commonly the loweſt, though ſome notes of it may riſe above the tenor.

34. Some tunes inſtead of a treble have a *medius*. This is much the ſame as a treble, excepting that it is intended to be ſung by mens voices, and a treble by womens or childrens, which are an octave higher. If a tune is well compoſed, the part intended for a treble will not ſound altogether ſo well, if ſung by men; nor a medius, if ſung by women. Thus, for inſtance, a note in the treble which is a fifth above a correſpondent note in ſome other part, will be a fourth below it if ſung as a medius; a note in the medius which is a fifth below the correſpondent note, will become a fourth above it, if ſung as a treble. See §. 30. But in common it is no great matter whether this part is ſung as a medius or treble.

35. Though the whole ſcale of the human voice is reckoned to contain twenty-two different ſounds, and conſequently would require eleven lines and their ſpaces to range all the notes from the loweſt to the higheſt, the compaſs of any one part is ſeldom more than ten or

twelve notes, and therefore five lines and ſpaces are in common ſufficient to contain them all. If any note riſes or falls beyond the compaſs of five lines, a line is occaſionally drawn for it, which is called a *ledger-line.* The five lines appropriated to each part is called its *ſtaff.*

36. As there is a ſtaff for each of the four parts, each conſiſting of five lines, and the whole ſcale conſiſts of no more than eleven, (§. 28.) It follows that ſome of the ſame lines muſt belong to different ſtaves; for inſtance, the 1, 2, 3, 4, and 5th lines are the baſs-ſtaff; the 3, 4, 5, 6, and 7 are the tenor-ſtaff. Here the 3, 4, and 5th lines belong both to the baſs and tenor; and thus of the reſt; as appears by the ſcheme, Plate I. N°. 9. where the whole ſcale is drawn firſt, and then the ſeveral lines that belong to each part are taken by themſelves.

37. *N. B.* The proper place of mi is in B, and therefore the natural order of all the notes in the ſcale is repreſented in the ſcheme referred to in the laſt §.

38. By inſpecting this ſcheme a perſon may eaſily ſee the connection of the ſeveral parts, and may count the diſtance between a note in one, and any note in either of the other parts: for inſtance, a note on the fifth line of the baſs is uniſon to one that ſtands on the third of the tenor, or the ſecond of the contra, and a fifth below a note which ſtands on the firſt line of the treble. If a note ſtands on the ſame line or ſpace in each part, the note in the baſs is a fifth below that in the tenor, a ſeventh below that in the contra, and a thirteenth below that in the treble.

39. It would not be difficult to find both the letters and notes that belong to each line or ſpace in every part, by this ſcheme; but to make it more eaſy, another ſcheme is added (N°. 10.) in which each ſtaff is drawn apart.

40. The mark at the beginning of each ſtaff (N°. 10.) is called a *cliff.* The name is a corruption of the Latin word *clavis*, a key. The cliff, by informing us how the letters ſtand, diſcovers the place of mi and the names of all the other notes, and of conſequence lets a perſon into the knowledge of the whole tune.

41. The firſt is called the G cliff, not only becauſe it reſembles a careleſs kind of G, but chiefly becauſe the line in which it is ſet, which is always the ſecond, is G.

42. The cliff of the tenor and contra conſiſts of two upright and two tranſverſe ſtrokes; the line which paſſes between the tranſverſe ſtrokes is always C. This is therefore called the C cliff. In the tenor it is commonly the fourth line, and in the contra the third; it is placed on any line, but moſt frequently on one or other of theſe.

43. The cliff of the baſs is a kind of C (ſometimes inverted) with two tittles. This is called the F cliff, becauſe the line on which it is ſet (*i. e.* between the two tittles) is always F.

44. As the cliff determines the name of one line, it is eaſy from thence to find the names of all the reſt, by counting from thence towards the top of the ſtaff as the

letters ſtand in the alphabet, and towards the bottom by naming the letters backwards, beginning each way from the cliff letter.

45. As B is the natural place of mi, to find where mi ſtands, let a perſon firſt obſerve the cliff, then let him count the letters according to the laſt direction, upwards and downwards, till he comes to B: all the notes which ſtand on that line or ſpace are mi, and the order of all the reſt is determined by §. 16, 17.

46. A little examination of the laſt ſcheme (Plate I. N°. 10.) will make this plain; where the ſeries of the letters aſcending and deſcending from the letter of the cliff is marked, and of the notes each way from mi.

47. If the notes on B were always called mi, theſe rules would never fail to diſcover where to find it; but it often changes its place, which makes many farther rules neceſſary.

48. ♭ is called a *flat*, ※ a *ſharp*, and ♮ a *natural.*

49. When a flat occurs in the courſe of a tune, it directs that the note which immediately follows it is to be ſung a ſemi-tone lower than it ought otherwiſe to have been. N. B. A flat is ſeldom ſet before any other note than mi, which in that caſe is better called, and ſung, fa. A ſharp directs that the note immediately following it is to be ſung a ſemi-tone higher than its natural ſound; but neither of them, when they are ſet thus, occaſionally, affects any more than the note which immediately follows, or at moſt thoſe that ſtand on the ſame line or ſpace following one another, without any other note coming between them.

50. A flat or ſharp ſet at the beginning of a tune affects all the notes throughout the whole tune which ſtand on the line or ſpace on which it is ſet, the one ſinking, the other raiſing them half a tone.

51. A natural takes off the effect of the flat or ſharp from the note before which it ſtands, and ſhews that it is to be ſung as in the natural ſtate; from hence it takes its name. If a ſharp preceded, its effect is much the ſame as a flat; if a flat, it has the ſame uſe as a ſharp.

52. As flats and ſharps ſet at the beginning of a tune affect all the notes on the line or ſpace where they ſtand, the eaſieſt way of making the alteration is by changing the place of mi.

53. To illuſtrate this in the caſe of flats. In the natural ſtate the notes on A are called la, upon B mi; this interval therefore is a tone: but if a flat is ſet in B, all the notes in B muſt be ſounded only a ſemi-tone higher than if they ſtood in A, call them fa therefore, and the Alteration is made. Mi is always a fourth above and a fifth below fa, as may be ſeen in the ſcale (N°. 9.) the notes in E muſt therefore be called mi, for E is juſt that diſtance above and below B. If a ſecond flat is ſet it muſt be placed where mi laſt ſtood, *i. e.* in E: this being now called fa, and mi (being removed to the fourth place above, and the fifth below) will ſtand

in A. If a third flat be added it muſt again ſtand where mi laſt ſtood, *i. e.* in A; the notes in A being now called fa, mi will remove again to the fourth above and the fifth below, that is, to D.

54. A ſharp is always ſet on a line or ſpace on which the notes would otherwiſe have been called fa. The notes on F in the natural ſtate are fa, and this is the firſt place that admits a ſharp; now if the notes upon F are called mi, and ſung accordingly, the effect of the ſharp will be expreſſed, for they will be ſung a ſemi-tone higher than before. As the fifth above and the fourth below mi is always fa, that will be the name of all the notes in C, for C is that diſtance from F. If a ſecond ſharp is added, it muſt be ſet in C, and then the notes in C muſt be called mi. The fifth above and the fourth below, *i. e.* G, will now be fa, and therefore G is the place of a third ſharp, and then, inſtead of fa the notes in G will be called mi.

55. No more flats or ſharps are neceſſary; for it is evident by looking over the two laſt §. that mi has ſtood ſucceſſively on every letter, and conſequently a fourth flat or ſharp would only remove it into ſome place where it has already been.

56. This may give ſome notion of the effect of flats and ſharps placed at the beginning of a tune, and of the reaſon of changing the place of mi: by which the alteration, deſigned only to affect the notes upon one letter, is made, and all the others remain as before.

57. But for practice this is beſt learnt mechanically, *i. e.* by committing to memory and applying the following Rules.

If neither flat nor ſharp is ſet at the beginning of a tune, the notes in B are mi.

If B has a flat, mi is in E.

If B and E have flats, mi is in A.

If B, E, and A have Flats, mi is in D.

If F has a ſharp, mi is in F.

If F and C are ſharp, mi is in C.

If F, C, and G are ſharp, mi is in G.

58. Some letters occur twice in a ſtaff (for inſtance, the loweſt line and fourth ſpace are always the ſame, and the firſt ſpace and higheſt line) if therefore a flat or ſharp is ſet in both places, it is reckoned but one flat or ſharp.

59. Mi is found on every cliff by the ſame rule: for inſtance, though B does not ſtand in the ſame place in any two of the Cliffs, yet, if there is neither flat nor ſharp ſet at the beginning of a tune, mi is in B, whereever B is found, and ſo in any other caſe.

To find mi therefore in any tune, firſt obſerve whether there are flats or ſharps, the rules §. 57 will ſhew on what letter mi ſtands; then obſerve the cliff, and by §. 44, or the ſcheme, Plate I. N°. 10. the letter is eaſily found, and conſequently the place of mi.

60. If the firſt note of a tune ſtands in A, without flat or ſharp, it muſt be called la, and the notes on the line or ſpace above it mi, &c.

If the firſt note ſtood on E, F having a ſharp, that note would be la, and thoſe on the line or ſpace above it mi, *&c.*

If a perſon takes a tune which begins upon A natural, and ſets the firſt note on E with one ſharp, taking care to place all the following notes as much above or below E, as in the copy from whence he tranſcribes they are above or below A, the tune will be the ſame. See Plate III. N°. 1. where the firſt line of Windſor tune is writ in theſe different forms. If the tune in theſe different forms were given to different perſons to be ſung, if they ſounded the firſt note uniſon, the names and ſound of all the reſt would be the ſame.

61. This cannot eaſily be done upon muſical inſtruments, becauſe upon them each letter has a certain ſound; for inſtance, there is a particular key of a harpſicord or organ, which a perſon always ſtrikes when he would ſound a note that ſtands on A natural, another key for a note in E, *&c.* If a tune ſo differently written as is ſuppoſed in the laſt ſection, and the caſe there referred to, were given to be performed by two perſons on ſuch inſtruments, they would play the ſame air, but one would begin, and ſound every following note a fourth above the other.

62. There is a certain height at which it is moſt agreeable that any particular tune ſhould begin; now ſince the letter on which the firſt note is ſet determines the height, if it is to be played on an inſtrument (§. 61.) all the variety occaſioned by flats and ſharps is neceſſary in inſtrumental muſick.

63. But nothing determines the pitch of the voice: if one tune begins on A, and another in E, a perſon may begin both at the ſame height. The univerſal rule to determine the height of the firſt note is, that it muſt be ſuch that all the other notes, above or below, may be ſounded with eaſe, and agreeable to the nature of the compoſition.

64. Hence it appears to be of leſs conſequence on what letter a tune begins which is deſigned for the voice, and therefore, where no inſtrument is concerned, ſuch a number of flats and ſharps are not neceſſary.

65. Yet even in vocal muſick it is not proper to lay them all aſide, ſince it would often make ſeveral ledger lines neceſſary, which would be attended with manifeſt inconvenience. For inſtance, ſuppoſe the firſt note of a tune is fa above mi, if the higheſt note is but a fifth above the firſt, it may well enough begin on C natural: but if the higheſt note is an eighth above the firſt, it would ſtand on the ſecond ledger line. In this caſe the firſt note would be better placed on G with a ſharp in F. Moſt tunes may however be ſet for the voice either without flats or ſharps, or with only one ſharp. The ſcheme plate II. ſhews how all the reſt may be reduced to the cliff.

66. The moſt proper way of writing down the ſeveral parts is to place them on ſtaves with different cliffs (as in the ſcheme, Plate I. N°. 10.) *i. e.* the baſs on the F cliff, the tenor with the C cliff on the fourth line, the contra with the C cliff on the third line, and the treble

on the G cliff. But many perſons have of late ſet the tenor and contra on the G cliff, as well as the treble. This is undoubtedly leſs accurate than the other method: it does not ſhew the connexion of the parts ſo well, and makes it more difficult to count the diſtance of the correſpondent notes, becauſe a note on any letter in the tenor and contra, is to be reckoned an octave lower than if it was found in the treble. For inſtance, a note upon A, in the tenor or contra, is uniſon to one that ſtands on the fifth line of the baſs; but a note in the ſame ſpace in the treble is an eighth above it; and ſo in every other caſe. This inconvenience however will chiefly affect thoſe who want to compoſe, or examine the compoſition of a tune; and before they attempt this, it may be preſumed they will ſo far make themſelves maſters of the matter, as to find no great difficulty in it. And therefore,

67. As the number of cliffs increaſes the difficulty of learning to ſing, by tranſpoſing the letters, and conſequently mi and all the other notes, the treble contra and tenor of all the tunes in this collection are ſet upon the G cliff. To eaſe the learner farther, all the tunes are ſet either without flats or ſharps, or with only one ſharp. A perſon therefore, to learn theſe tunes, needs only to make himſelf maſter of the notes on the G and F cliff in theſe two caſes. Yet it may be proper to learn the place of the notes in any cliff, and with any number of flats or ſharps, becauſe they often occur in other collections. It was therefore thought proper to give ſo particular an account of them as above, though the following tunes may be learnt by a perſon who knows nothing of many articles that have been mentioned.

68. Tunes are diſtinguiſhed into thoſe that ſtand on a *flat* or *ſharp key*. This has no reference to the flats or ſharps ſet at the beginning of a tune; but to the manner in which the tune concludes. The laſt note of the baſs is called the key-note: if the third above it is a greater third, the tune is ſaid to be in a ſharp key; if a leſs third, the key is flat. Almoſt all tunes end in fa, or la; the third above la is a leſs, above fa is a greater; the key therefore of all tunes that end in la is flat; and in fa, ſharp. This is not improperly called a key, for it diſcovers in a great meaſure the air of the whole tune; the ſharp key being chearful, the flat more grave and ſolemn.

69. An arch over or under two or more notes, intimates that they are to be ſung to one ſyllable: but in ſinging by notes it is better to call each by its proper name, as if they were not tied in this manner.

70. A kind of W (ſee pl. 8. ſtaff 2.) is called a direct. It is placed at the end of a ſtaff to direct to the firſt note of that part in the next page, and is therefore ſet in the place in which that note ſtands.

CHAP

CHAP. II.

Of Time.

§. 1. IN ſome tunes all the ſounds ſhould be of equal length; but in others they ſhould be very unequal in this reſpect: a due regard to the length of the ſeveral ſounds is called keeping of time.

2. The figures and names of the ſeveral muſical characters or notes muſt be carefully remarked. They may be ſeen pl. 8. ſtaff 1. Their names are a ſemi-breve, minim, crotchet, quaver, and ſemi-quaver.

3. The ſound of theſe notes is to be prolonged to different lengths. A ſemi-breve is to be ſounded as long as two minims, a minim as two crotchets, a crotchet as two quavers, a quaver as two ſemi-quavers. Demi-ſemi-quavers, which are joined by three croſs ſtrokes, are ſeldom uſed in church muſick; two are equal to a ſemi-quaver.

N. B. Formerly they uſed a long ſquare note, called a *large*, for the note of longeſt time, the next was a ſhort ſquare note, which was only half the time of the other, and therefore, both in regard to the figure and the time, it was called a *breve*. A round note was ſung half the length of this, and therefore was called a *ſemi-breve*. Such a note with a ſtem was half the time of this, and being the ſhorteſt note then in uſe was called a *minim*, (from a Latin word which ſignifies *leaſt*.) But now the *large* being entirely laid aſide, and the *breve* ſeldom uſed, the ſhorter notes, crotchets, quavers, &c. have been invented. It is probable however that we hold a ſemi-breve nearly as long as a *large* uſed to be ſung, ſo that the alteration is rather in the form of the notes, than the quickneſs of ſinging.

4. It often happens, eſpecially in anthems, that while thoſe who perform one part are ſinging, they that take another are to be ſilent, and ſometimes all the parts are to be ſilent together. There are therefore marks invented which correſpond to theſe notes, and intimate that ſilence is to be kept for ſo long a time as would be employed in ſinging the ſeveral notes, from whence they take their names. Theſe, from their uſe, are called *reſts*. See pl. 8. ſtaff 1.

5. An arch over or under a note with a dot in it is called a hold. See pl. 8. ſtaff 2. This directs to dwell on the note beyond its uſual length of time. For this purpoſe we make a ſhort pauſe in beating; but for a reſt we continue to beat, and only ſtop ſinging. What is meant by beating will be explained below, §. 14, &c.

6. A note which has a dot after it is to be ſounded half as long again as if it had no dot. Such a ſemi-breve

is equal to three minims, a minim to three crotchets, *&c.* See pl. 8. ſtaff 1.

7. Lines drawn acroſs a ſtaff are called *bars.* But ſometimes a bar ſignifies the ſeveral portions into which a tune is divided by theſe lines.

8. Single bars divide a tune into portions, which in reſpect to time are equal to each other. For inſtance if all the notes, dots, and reſts between one bar and another, taken together, are equal to one ſemi-breve, all the notes, *&c.* in any other portion of the ſame tune muſt be equal to one. If one contains three minims, the others muſt have the ſame, or notes, dots, and reſts equal thereto.

9. After the notes in a pſalm tune which correſpond to the words of each line, there is uſually placed a double bar, or in anthems whenever the time or key changes; but they are of no uſe in reſpect to time.

10. Time is either common or triple; and of each there are different degrees of ſwiftneſs, which are ſuggeſted by certain marks ſet at the beginning of a tune, called *moods.*

11. The principal moods of common time are a common C, a C with a ſtroke through it, and the ſame figure inverted, *vid.* plate 8. ſtaff 2. Each bar in every one of theſe forms of common time contains a ſemi-breve or other notes, or reſts, or notes and reſts, equal to one. The firſt is ſloweſt, the ſecond is quicker, but not ſo quick as the laſt; in this a ſemi-breve is not much longer than a minim in the firſt. A figure of two is ſometimes, though ſeldom in church muſick, a mood of common time; in this there is but one minim in a bar.

12. The moſt common moods of triple time are $\frac{3}{2}$ and $\frac{3}{4}$. Theſe fractions expreſs ſuch a part of a ſemi-breve. $\frac{3}{2}$ Is three halves of a ſemi-breve, for a bar contains three minims. $\frac{3}{4}$ Is three fourths of a ſemi-breve, or three crotchets; for there are three crochets in a bar of this kind of tune. See pl. 8. ſtaff 2.

N. B. A ſemi-breve reſt, if there are no notes joined with it, is commonly put for the reſt of a bar, though the bar may contain more or leſs than a ſemi-breve.

13. There are ſeveral other moods of time, but they are not uſed in church muſick, and may be eaſily underſtood by the hint in the laſt ſection, *i. e.* if they have the form of a fraction they reſpect a ſemi-breve, and ſuppoſing it divided into ſo many parts as the lower figure ſignifies, they expreſs ſo many of thoſe parts as the higher figure denotes.

14. In order to give the due length to each bar, and conſequently to each note, it is uſeful to maintain ſome uniform motion, which, like the vibration of a pendulum, may ſerve as a meaſure of time. This is called *beating time.*

15. The moſt ſimple and commodious way of beating time is with the foot. In common time we raiſe the toe of the right foot a little, then drop it to the ground and raiſe the heel, after keeping it up a little time we drop it and raiſe the toe again, and thus alternately beat the

ground with the toe and heel at equal intervals. At firſt a perſon will find it difficult to preſerve an equal diſtance between his beats; but it may be uſeful to practice by a clock, and if at firſt he ſtands and waves his whole body backwards or forwards as his toe or heel is ſet to the ground, it will make it much eaſier to keep time, and when he can beat accurately without it, he may drop the motion of his body, and move only his foot.

16. In common time we generally beat twice (*i. e.* once with the toe and once with the heel) for a minim; conſequently four times for a ſemi-breve, and once for a crotchet: two quavers are ſung in one beat, or four ſemi-quavers. As every bar in common time is equal to a ſemi-breve we beat four times. But as the inverted C is a very quick time we often beat only once for a minim, and twice in the whole bar; but we then beat ſlower than common.

17. The moſt frequent mood of common time is the croſſed C. If a ball of lead of about a pound weight were hung by a ſtring faſtened to a nail, and the diſtance from the ball to the nail were about 45 inches, the ſwing of the ball, like a pendulum, would very well determine the length of a beat or crotchet in this kind of time, and if it were made to take a pretty large ſwing at firſt, and the ſtring ſmall, it would continue ſufficiently uniform while a pſalm tune was ſung, and conſequently being always put in motion at the beginning of the tune would be a conſtant guide. Hence a notion may be formed of the length of the beat in every other kind of time, whether ſlower or quicker.

18. In triple time marked $\frac{3}{2}$, we beat once for a minim, and in proportion for the other notes. The length of a minim is much the ſame as a crotchet in the laſt mentioned time, and may be determined the ſame way.

19. In triple time, marked $\frac{3}{4}$, we likewiſe beat once for each crotchet, and for the other notes in proportion. In this time the intervals from beat to beat are ſhorter than in that where the mood is $\frac{3}{2}$; but they are more than half the length of them. The pendulum of a common clock (which is about thirty-nine inches) may meaſure the beats.

20. In all kinds of triple time therefore we beat thrice in a bar, *i. e.* once with the toe and twice with the heel. It is called triple time becauſe the bars conſiſts of three's; three minims, three crotchets, *&c.*

21. It is an invariable rule in all kinds of time to beat with the toe when we begin a new bar. If the firſt is not a compleat bar, we muſt begin to beat in ſuch manner that it will come to the turn of the toe to drop when we paſs to the firſt note of the next bar.

N. B. The firſt and laſt bars of a tune, and of each line, eſpecially in triple time, are ſeldom compleat; but the laſt note of each line and the firſt of the next, the laſt note of the tune and the firſt of it, make compleat bars, ſo that in ſinging the whole tune ſeveral times ſucceſſively, the time is regular and without defect.

22. An S with two tittles on each ſide, thus :S: (and ſometimes without them) often occurs in anthems. This is called a repeat, and intimates that when a perſon

has ſung to the next double bar after it, or to the end of the ſtrain, he is to turn back to the place of the repeat, and ſing the intermediate part over again.

23. Sometimes a double bar in anthems has an arch over or under it, with 1 at the firſt or left hand end, and 2 at the other. This is never uſed but in caſe of a repeat; when a perſon turns back to ſing the part to be repeated, he is to ſing the note oppoſite to 1; but when he comes the ſecond time to that place he is to paſs over the former note, and only ſing that againſt which the 2 is placed.

24. Though every note is to have the length of ſound which the form of the note intimates (for inſtance, one minim, crotchet, *&c.* ſhould be ſounded as long as any other in the ſame tune) yet there is a ſort of ſtreſs, emphaſis or accent laid on the firſt note of each bar. In imitating the ſound of eight bells a perſon lays an emphaſis on the ſecond and ſixth; and in writing down the notes a bar ſhould be placed between the firſt and ſecond, the fifth and ſixth.

This is the reaſon of uſing a *hold.* A longer note might anſwer the end as to that particular ſound; but it would alter the place of the notes in the following bars, and throw thoſe on which the author deſigned, and the air of the tune requires the emphaſis to be laid, from the beginning to the middle or end of the bars.

25. It is a great beauty in compoſition that the long or emphatical notes ſhould anſwer to the long and emphatical words. Moſt pſalms intended for worſhip principally conſiſt of a ſhort ſyllable and a long one: hence our pſalms commonly ſound beſt in tunes of triple time, for the long ſyllables (*i. e.* the 2d, 4th, 6th, and 8th) anſwer to long notes, and theſe long notes are more emphatical as being the firſt in each bar, excepting that ſome times the laſt but one of a tune or of a line is made long, for the ſake of dwelling upon a good concord.

The common time does not ſo well agree with the compoſition of our pſalms; but to give all the emphaſis which this kind of time will admit to the long ſyllables, the notes to which they are ſung are generally the firſt in the ſeveral bars.

CHAP. III.

Of pitching the Tune.

THIS office is commonly performed by ſome perſon who ſings the tenor, as that is the leading part. The following hints in regard to it may deſerve attention.

1. The only way to pitch a tune with certainty is with a pitch pipe, an inſtrument well known, made of four thin boards put into the form of a ſquare whiſtle or

flute. A tongue or plug is fitted to the hollow of it, the end which enters firſt is wrapped with ſoft leather, that it may quite ſtop the air; the hollow muſt be very exact, that the plug may ſtop it in all places. If the plug is ¾ of an inch ſquare, it muſt be about a foot long, which is the length of the pipe from the eye to the lower end; but if the plug is larger it may be ſhorter. It is beſt to pitch it by an organ, or a concert flute; but if a perſon has not an opportunity for this, it may be ſufficiently accurate to draw out the tongue till it ſounds a note from whence a common baſs voice can juſt deſcend an octave; let him mark this place and call it F, then mark all the ſeveral intervals at which the pipe riſes by ſemi-tones, and write their proper names upon them; for inſtance, F ※, G, G ※, A, A ※, B, C, C ※, *&c.* and in like manner the ſemi-tones below F.

2. Sometimes the firſt note of the tenor is not on the key, *i.e.* the ſame letter as the laſt note of the baſs. It is however beſt to take that height, and from thence to riſe or fall to the note where the tune begins. Tunes might be ſet in ſuch a manner, that by obſerving the key letter, and ſetting the tongue of the pitch-pipe to it, the ſound would determine the height; but as this accuracy is ſeldom obſerved in tunes ſet only for voices, the following hints may be of ſervice.

3. After remarking the key let a perſon obſerve how far the higheſt notes in the tenor riſe above it and the loweſt in the baſs ſink below it; then, without regarding what is the key-letter in the tune, let him find at what letter his pitch-pipe gives a ſound from which the moſt diſtant above or below may be ſung with eaſe.

4. For this it may be proper to make repeated trials till he has found the height at which it will ſound moſt pleaſantly in all its parts. Some notice is indeed to be taken of the treble and contra, where they are ſung; but if a tune is well compoſed, all the parts will commonly ſound well at the height, at which the tenor and baſs will do ſo.

5. To judge what height is proper, a perſon ſhould conſider whether his voice is of a common pitch or not. Some can riſe to much greater height than the generality of perſons can. A perſon's voice commonly riſes by ſinging any of the upper parts, and the organs ſtrengthen by uſe, ſo that a body of ſingers can uſually ſing on a higher pitch than a congregation, to whom however the height of tunes ſung in publick worſhip ſhould be accommodated. It may farther be remarked, that it is a much greater fault to begin too high, than too low. A tune does not indeed ſound ſo pleaſantly, if it is too low; but if it is too high it cannot be ſung at all. Tunes too low cramp the baſs; this may however be relieved by ſilence, or ſinging the loweſt notes an octave above their place, which will commonly make the ſame concords; but the tenor muſt take its courſe, or a congregation is confounded.

6. Yet if there are but a few notes that riſe high, it is better to ſtrain a little in ſounding them, than that the greateſt part of the tune ſhould grumble along.

If a tune riſes only a fifth above the key, it will commonly be proper to pitch it in A; but if many notes, eſpecially many together, are a fifth above it, A will probably be a ſemi-tone too high; if very few, a ſemi-tone too low.

7. When by repeated trials a perſon has found on what letter a tune muſt be pitched to ſound moſt pleaſantly, let him write that letter in ſome proper part of the page where the tune ſtands. If he is to pitch the tune in publick, it may be uſeful to write it likewiſe oppoſite to the name in the index of tunes, where he may find it in a moment, and will have nothing to do but to find the letter on his pipe, and take the ſound.

8. To ſave this trouble, in the following collection the letter is printed under the laſt note of each tenor. If on trying a few they appear to any one to be ſet too high or too low, he will probably find the ſame allowance neceſſary for the reſt, as ſome pains have been taken to pitch them all equably. He may then enter theſe letters, or others he prefers, in the index.

9. The ſame tune ſhould be pitched rather lower when ſung to a very grave pſalm, or on a ſolemn occaſion, or when there are but few and weak voices, than the contrary; in the morning than in the evening. But many hints of this kind muſt occur to any conſiderate perſon.

10. The perſon that pitches, commonly chooſes the tune, and he ſhould adapt it to the pſalm and occaſion. Slow tunes, in common time, on a flat key, with gentle movement, (*i.e.* without any ſudden or great riſing and falling) are beſt ſuited to mourning, prayer, complaint, *&c.* Quick tunes, in triple time, on a ſharp key, and with bolder movement, are more adapted to pſalms of joy, thankſgiving, and triumph.

11. Great caution is neceſſary in introducing new tunes into a congregation. They ſhould be good ones, fit for publick worſhip, and brought in gradually, ſo that one may be thoroughly learnt before another is attempted. It may be proper to introduce them at firſt, when a congregation is thin, that the number of the proper ſingers may bear the greateſt proportion to the whole; to ſing ſlower than the true time till the congregation is acquainted with the tune; to ſing at firſt only the tenor and baſs, and thoſe who ſing tenor ſhould always, and eſpecially in this caſe, ſtand in ſuch manner that their voices may be heard by the congregation with the greateſt advantage.

12. The ſlow manner of ſinging uſual in moſt places, makes it neceſſary to ſing but a few verſes, often makes it painful, and always prevents the pleaſure of it, which greatly depends on a proper degree of quickneſs and vivacity. This fault may be cured in almoſt any place, if a body of ſingers would attempt it gradually, and perſevere till a due ſpeed were gained. Many would come inſenſibly into a quicker method, and be better pleaſed with it, if introduced by degrees, who would be confounded and diſguſted by their attempting a reformation all at once.

CHAP.

CHAP. IV.

A few Hints concerning plain Compoſition.

1. OF all the intervals, excepting an eighth, there are two kinds, a greater and leſs, as explained ch. 1. §. 10; but certain falſe intervals ſhould be remarked, which appear by counting the lines and ſpaces to be greater or leſs than they really are; thus, pl. 3. N°. 2. the tenor note ſeems to be a ſecond to the baſs, whereas it is three ſemi-tones, or a leſs third. N°. 3. appears to be a fourth; but it is only four ſemi-tones, or a greater third. Flats or ſharps often make theſe falſe intervals.

2. All octaves are conſidered as making the ſame interval with any note above or below them: thus a ninth and a ſixteenth are reckoned ſeconds, though one be an octave, and the other two octaves, to the ſecond above or below; and ſo of the reſt.

3. Intervals are divided into diſcords, imperfect and perfect concords.

All ſeconds (*i. e.* 2, 9, and 16) all fourths (*i. e.* 4, 11, and 18) and all ſevenths (*i. e.* 7, 14, and 21) are diſcords; but ſeconds and ſevenths are much more harſh than fourths.

The imperfect concords are thirds (*i. e.* 3, 10, and 17) and ſixths (*i. e.* 6, 13, and 20.)

Perfect concords are fifths (*i. e.* 5, 12, and 19) and eighths (*i. e.* 8, 15, 22.)

4. The baſs, or however the loweſt part (for the baſs may be ſilent, or riſe above ſome other part) is the foundation of the tune, therefore every note muſt be a proper concord to the loweſt part.

5. But all the parts muſt be concords to each other. This they will always be, if they are concords to the baſs, unleſs one part is a fifth and another a ſixth to it. Whenever then one of theſe is uſed, the other muſt be omitted, except in caſes where a diſcord is allowed, which are mentioned below, §. 21.

6. Hence it follows that there can be no more than three different concords to the loweſt part, a 3d, 5th, and 8th; or a 3d, 6th, and 8th. If there are more than three upper parts, ſome two or more muſt be the ſame concord, *i. e.* either uniſon or an octave to each other.

7. But it is not ſufficient that all the correſpondent notes are concords to each other; there are many caſes where one or another concord will not be allowed; the following rules may aſſiſt in judging; moſt of them are invented by uſe; where any of them are built on reaſon, the reaſons cannot be given in this abſtract.

8. The firſt note of any upper part may be any concord to the baſs, except a ſixth, which will neither begin nor end.

9. An upper part may paſs either by degrees or leaps into any imperfect concord, whether the baſs ſtands ſtill or moves: a few inſtances are given pl. 3. N°. 4, where both parts move, which may ſerve as a ſpecimen; tho' there are not examples of all caſes: but two parts ſhould ſeldom make a large leap the ſame way, even though they move into imperfect concords, as it would cauſe a chaſm or break in the tune.

10. If the ſeveral parts ſtand, many perfect concords may follow each other; or if one ſtands and the other moves into the octave. See pl. 3. N°. 5.

11. If one part ſtands, the other may move into any concord, perfect as well as imperfect, either by degrees or leaps. N°. 6.

12. Two parts may follow each other in thirds or ſixths, either by degrees or leaps. N°. 7.

13. But no two parts may *move* after each other in uniſon or a perfect concord, except in two ſucceſſive fifths, one of which is the greater and the other the leſs. All inſtances like thoſe in N°. 8. are wrong; ſuch as N°. 9. are admitted.

14. It is allowed to paſs from one perfect concord to another (*i. e.* from a 5th to an 8, or an 8 to a 5th) if the upper part moves only one degree: but the upper part ſhould ſeldom make a larger leap into a perfect concord, eſpecially the ſame way as the lower, and leaſt of all from one perfect to another, ſuch as thoſe in pl. 4. N°. 1. are allowed; thoſe in N°. 2. are admitted in compoſition of three or four parts, though not of fewer, and many of them are ſcarce to be endured even there.

15. A tune of only two parts ſhould have but few octaves: for being perfect concords they cloy the ear, and as they are always the ſame interval, they make the compoſition too uniform. The firſt and laſt may be an eighth; if the upper part ſtands, the lower may move into the eighth; and it is allowed to move into it contrary ways. Few eighths ſhould be introduced even into a compoſition in three parts. All theſe rules relating to a compoſition of two parts ſhould be obſerved in regard to the tenor and baſs, as they are often ſung without the other parts.

16. When the baſs at the cloſe falls a fifth or riſes a fourth, if the note from which it falls or riſes is a third below the upper part, it ſhould be a greater third. If the upper note is naturally a leſs third, it ſhould be ſharped. See inſtances N°. 8, 9.

17. Some notes in the baſs on a ſharp key require a ſixth rather than a fifth to be joined to them; for inſtance, the ſemi-tone under the key (which will ſcarce admit either a fifth or eighth above it) the third above, and the third below the key, N°. 3. rather than N°. 4. Tunes which have many ſuch notes, that require a ſixth, are fitter for few than many parts.

18. The ſeveral parts ſhould make different concords with the baſs: *i. e.* one upper part ſhould be uniſon or an octave to another as ſeldom as poſſible.

19. The ſeveral parts ſhould not lye too far aſunder. The three upper ones eſpecially ſhould lye near together, and for this reaſon the treble ſhould not ordinarily be high.

20. It is a beauty in compoſition to have the parts move different ways, when they can naturally do it. Thus ſlurred or tyed notes very agreeably move in contrary directions, one part aſcending while the other deſcends; in three or four parts it is often beſt that ſome one at leaſt ſhould ſtand, while the others run on in tyed notes: it likewiſe adds a grace, eſpecially to quicker compoſitions, when one part imitates another, and as it were follows it at ſome diſtance. This is the character of fugue and canon, and ſomething of it may be attempted in pſalm tunes with advantage.

21. Diſcords are ſometimes admitted into compoſition for the ſake of variety, to be an echo to the ſenſe when the ſentiment is harſh, and to make the following concords the more pleaſing to the ear. The principal caſes in which they are allowed are, 1. When one upper part is a fifth above the baſs, and another an eighth. Theſe are of courſe a fourth aſunder; but this fourth is always allowed, though ſeldom between an upper part and the baſs, nor ſhould two parts move after each other in fourths, unleſs they are of different kinds. 2. When two or more notes in one part anſwer to one in another, any diſcord may be allowed in any of the ſhort notes, except the firſt and laſt. A number of notes ſtanding in the ſame place may be conſidered as one note, and may admit a diſcord to be joined to any one of them except the firſt and laſt, N°. 5. But it is often better to make the diſcordant notes ſhorter than the others, as in the 3d and 4th bar of the example. 3. Before a cloſe one part often dwells on the laſt note but two, when the other parts have paſſed on to the laſt but one; the part of the note thus prolonged is often a diſcord to the correſpondent note in ſome other part. Theſe are called binding notes, and the harſhneſs of the diſcord has a very good effect. Such notes ſometimes occur in other places than before a cloſe, N°. 6. 4. 'Tis ſometimes allowed to introduce a diſcord rather than injure the cadence of a tune, in this caſe a pleaſant air removes the offence of a diſcord. 5. Many things are allowed in crotchets and quavers, which are not admitted in longer notes; and in many parts, which cannot be endured in a few. There are other caſes in which diſcords are admitted, which can hardly be preſcribed by rules; a nice ear and accurate obſervation will beſt diſcover when they may, or may not, be introduced.

Great wits ſometimes may glorioſly offend,
And riſe to faults true criticks dare not mend.

Pope.

22. A diſcord ſhould commonly lead to an imperfect, rather than a perfect concord; (for inſtance, a ſeventh to a ſixth, and a fourth to a third, rather than an eighth, or fifth) and to the next, and not a remote concord.

23. Mr. Sympſon (from whoſe Compendium this chapter is principally taken) adviſes to avoid what he calls *inharmonical relation.* He defines it thus; it is when the preſent note of one part compared with the foregoing note of another produces a harſh diſcord: the inſtances he gives are when one part ſounds a note flat or ſharp, which another had immediately before ſounded the contrary; or when the note of one part is a defective fifth to the laſt of ſome other part, N°. 7.

24. A maſter in compoſition will make a middle cloſe in almoſt any place; but as it is more eaſy and commodious to conclude a ſtrain in ſome places than in others, it may be uſeful to ſhew a beginner which they are. The moſt uſual places for cloſes on the ſharp key are marked N°. 8. and on the flat key N°. 9. *N. B.* It is better that the middle cloſes of pſalm tunes, eſpecially of the ſecond line, ſhould be in ſome other place than in the key.

CHAP. V.

A few Miſcellaneous Advices in regard to Singing.

1. LET not a learner covet to run on too faſt; but make himſelf perfect in riſing and falling by degrees and intervals, and each tune, both as to the air and time, before he proceeds further.

2. Let a learner's firſt care be to ſing true, and to give the juſt ſound of the note; he may afterwards learn graces and ornaments. In regard to theſe the beſt inſtructor is a kind of muſical taſte, a good imagination and ear. Theſe may be improved by obſerving a maſter who has an agreeable air and manner; but can receive little aſſiſtance from rules. N°. 10. is the direction commonly given for making a *trill*, which is uſual at the laſt note but one in the upper part before a cloſe, and in ſome other caſes. It is made by alternately ſounding two notes as long as the time will allow, always beginning, and reſting a little, on the higheſt, and ending ſomewhat diſtinctly on the loweſt.

3. Let every perſon take the part to which his voice is adapted. If one whoſe organs are beſt ſuited to the baſs will ſing tenor, he hangs as a weight on the others, is ſure to ſink the tune, and his voice muſt be rough and forced.

4. A perſon ſhould never exert all the ſtrength of his voice, as if he aimed to ſing as loud as he was able. This deſtroys the muſick of the voice, and makes it impoſſible to paſs on with ſufficient ſwiftneſs, where the notes are ſhort. Catching at a note, and jerking along, are likewiſe diſagreeable. There is a kind of

eaſe and ſeeming negligence, in which conſiſts the beauty of ſinging.

5. It is particularly diſagreeable to conclude a line, *&c.* with a ſtrong rough voice. The ſound ſhould not break off abruptly, but die away gradually. All the parts ſhould gently ceaſe together; but it is more eſpecially wrong when the ſound of the upper parts is heard after the baſs.

6. Some perſons inſenſibly contract an awkward diſtortion of face, or attitude of body. This will ſcarce ever be cured, unleſs an obſerver will frequently, and in an obliging manner, acquaint them with it; and they are willing to receive the hint kindly, and make an early reformation.

7. Many good ſingers have an unhappy way of pronouncing the words; ſome mumble ſo as ſcarce to make any articulate ſound; ſome have an awkward, vulgar pronunciation; and others, through inattention, continually put one word for another. Theſe faults ſhould be early and carefully guarded againſt.

8. A wrong pronounciation is moſt diſcernable when it affects the beginning of a line; yet it is more difficult to pronounce the firſt ſyllable true than any other, eſpecially if it begins with a vowel. Care and pains at firſt will prevent it. For want of being aware or attending to it, ſome always begin ſuch lines with the conſonant with which the laſt ended, and others always begin them with a T, an M, a Y, *&c.* ſo that if the firſt ſyllable begins with a vowel you are ſure to hear the horrible ſound of tau, mnau, yau, *&c.*

9. It cannot be thought amiſs to conclude an eſſay intended to aſſiſt perſons in learning to ſing with a view to conduct this exerciſe with more propriety on ſacred occaſions, by reminding the reader that ſinging is an act of religious worſhip. While perſons are learning the art, indeed, they can ſcarce be conſidered as ingaged in a devout exerciſe. If therefore they chooſe to ſing a tune in the words of a pſalm, it is moſt proper to chooſe thoſe that are not peculiarly devotional. Such are the verſes printed pl. 5, *&c.* But when it is performed as a part of worſhip, the utmoſt care ſhould be taken, not only to avoid all levities and indecencies of carriage, which are intolerable; but to adopt no expreſſions which we cannot conſcientiouſly uſe, to enter thoroughly into the ſentiments of the pſalm, and to have the heart affected with them. Thus ſinging with the underſtanding and the affections, we make melody in our hearts unto the Lord; but if otherwiſe, whatever harmony our voices may make, we affront and provoke almighty God. Happy will it be if this hint is attended to, whatever elſe in this eſſay is overlooked or forgotten.

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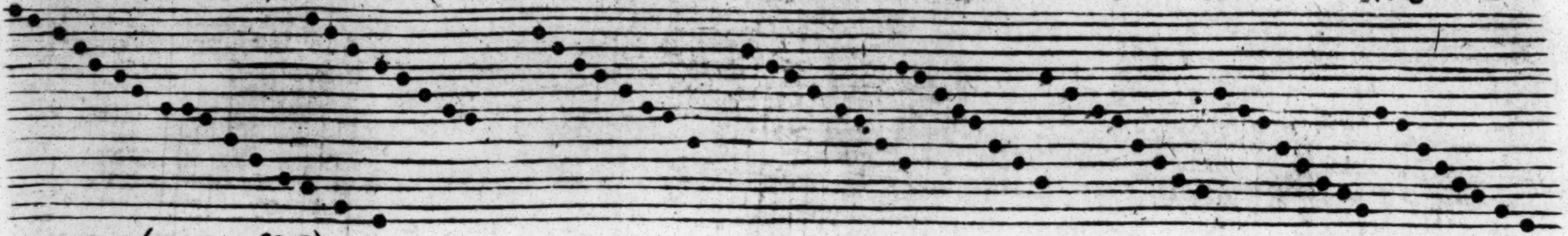

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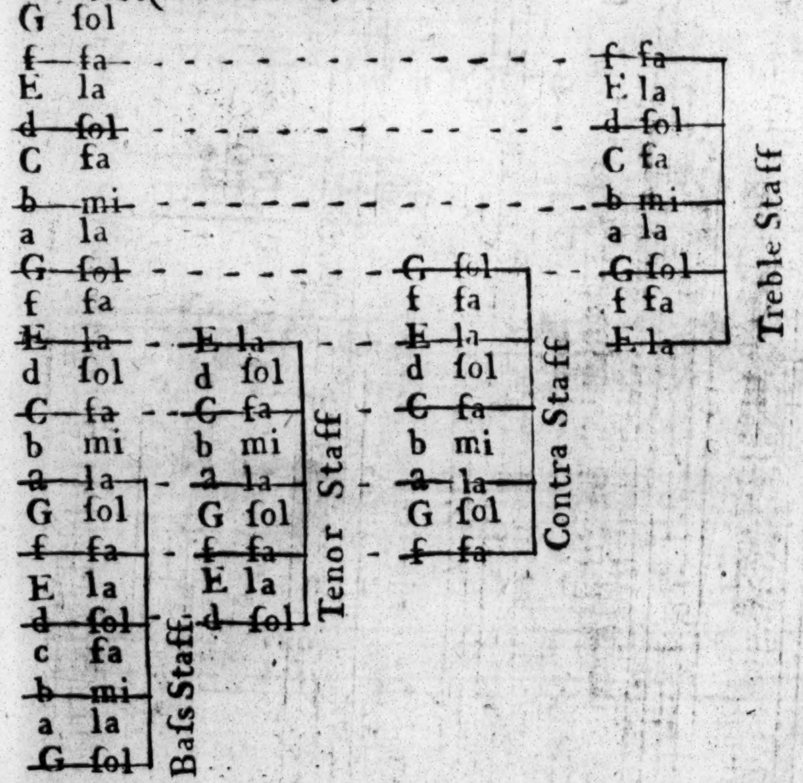

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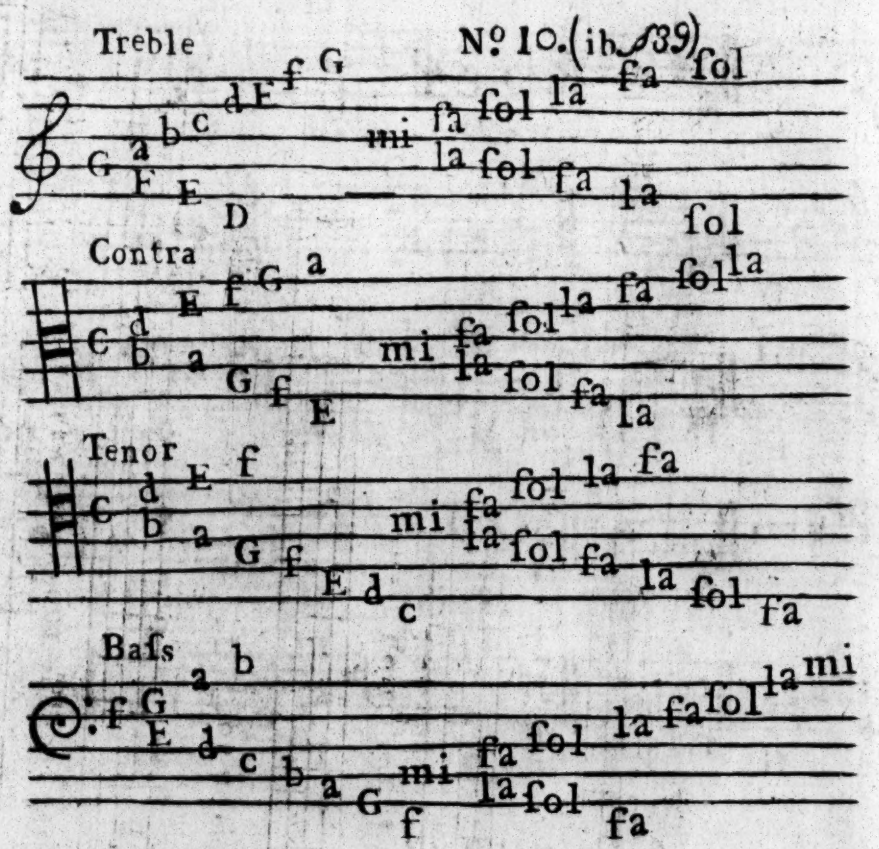
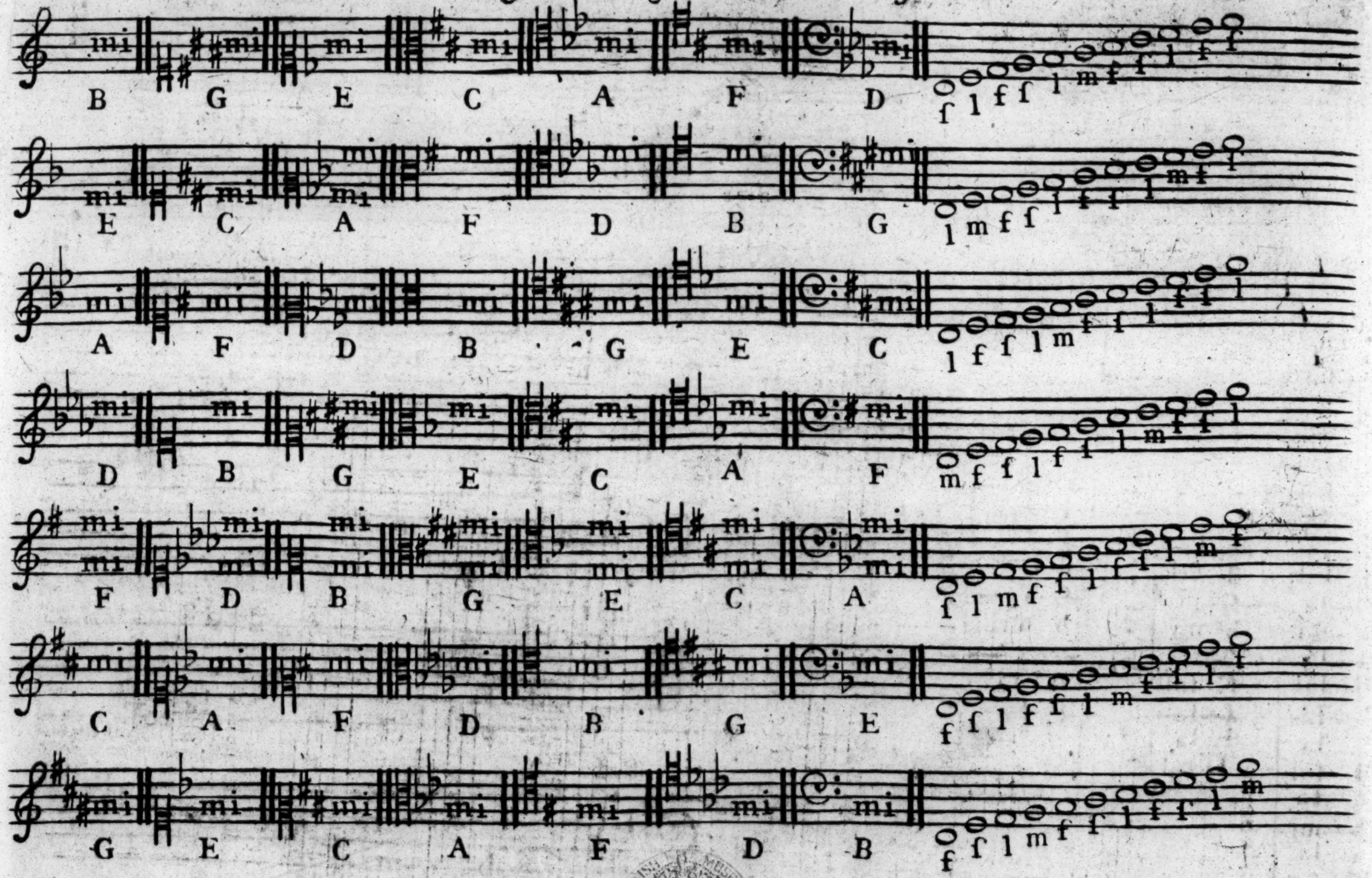


A Table of all the uſual Keys ſhewing how all Cliffs may be reduced to the Treble



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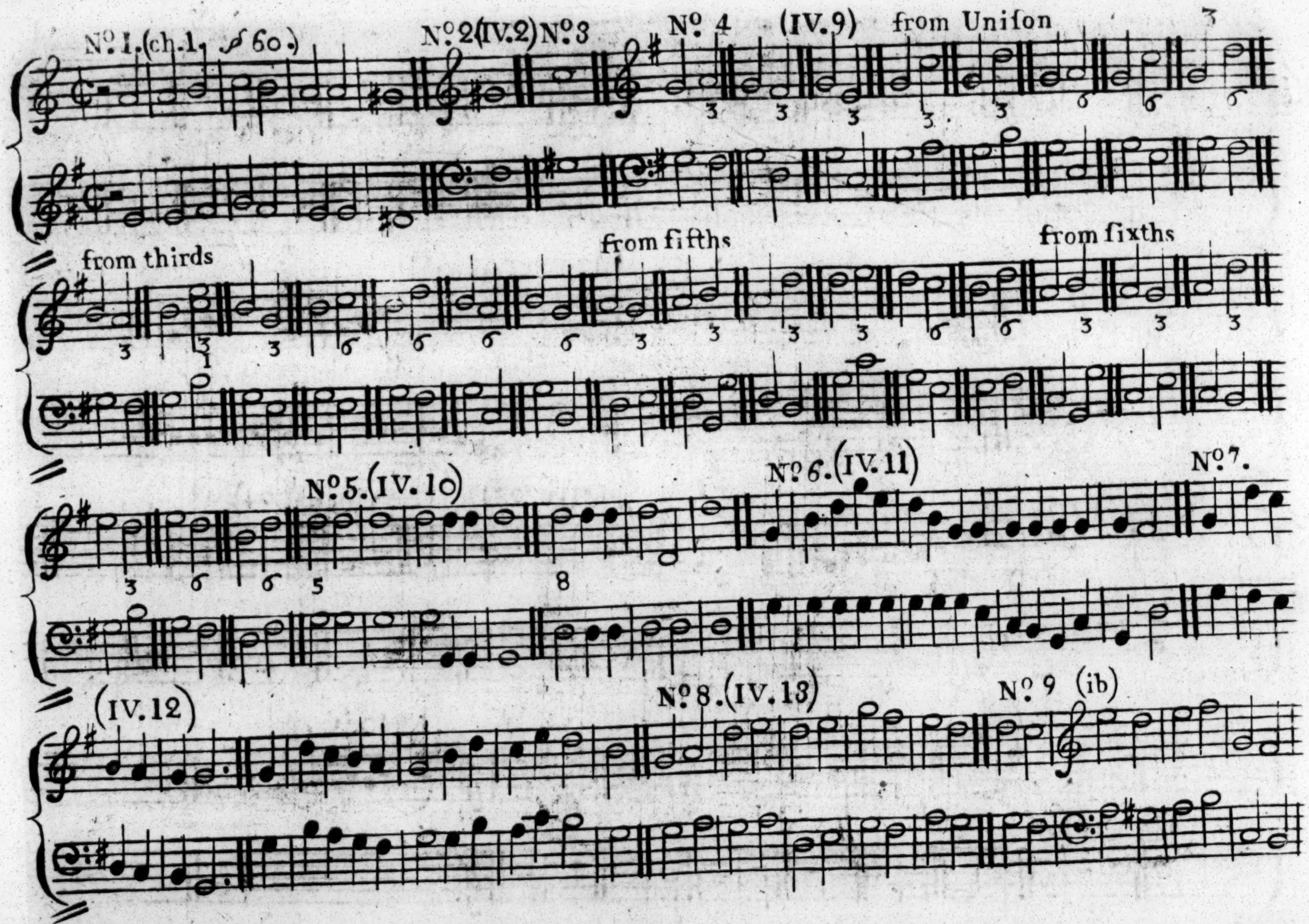
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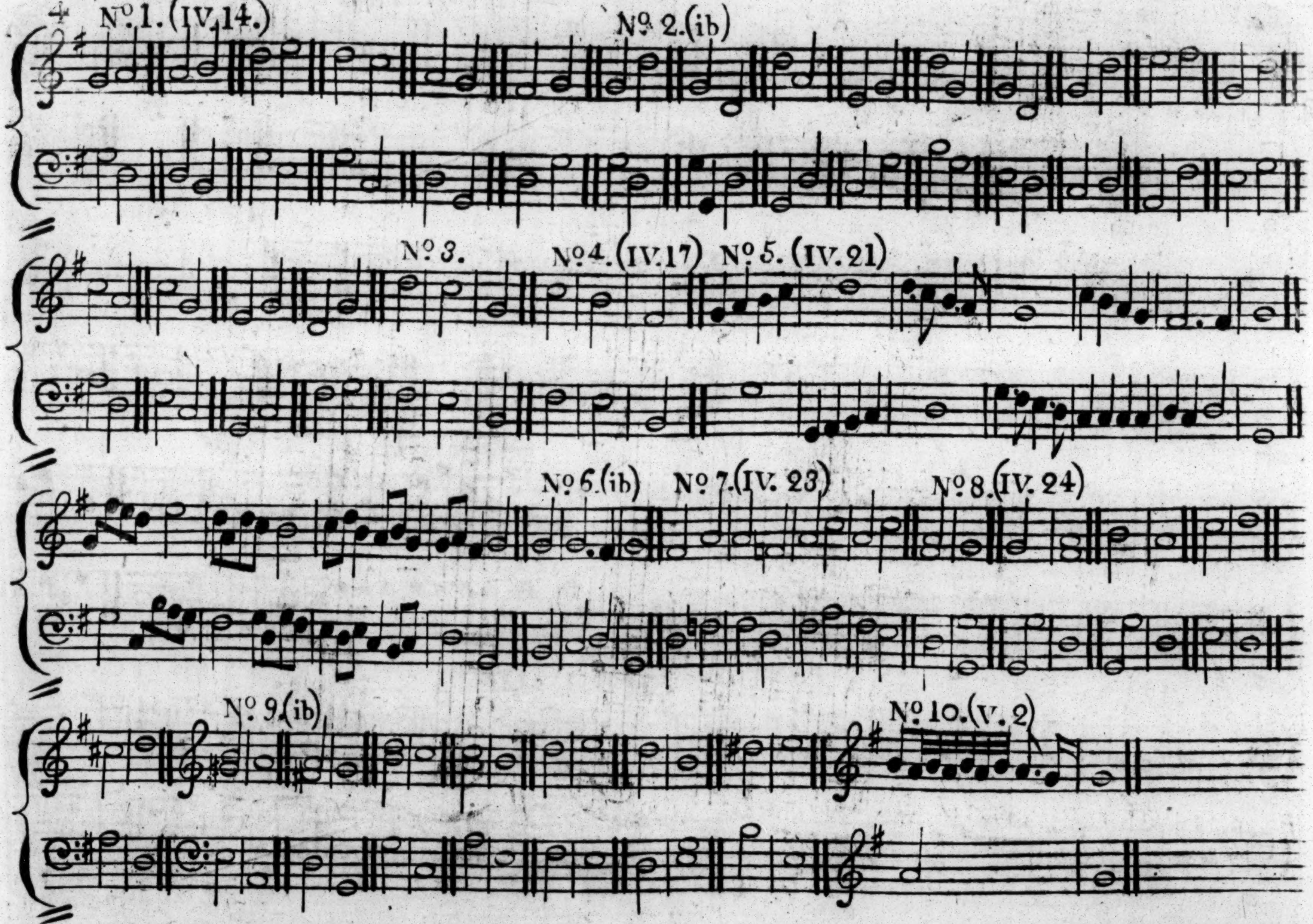
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Theſe Pſalms may be committed to memory, and Sung to the following Tunes.

Short Metre. from Dr. Watts's 90th. Pſalm.

1. O what a feeble Piece is this our mortal Frame!
Our Life how poor a trifle 'tis, that ſcarce deſerves the name!
2. Alas the brittle Clay that built our Body firſt!
And every Month and every Day 'tis mouldering back to Duſt.
3. Our Moments fly a pace, nor will our Minutes ſtay;
Juſt like a Flood, our haſty Days are ſweeping us away.
4. Well, if our Days muſt fly, we'll keep their end in ſight;
We'll ſpend them all in Wiſdoms way. and let them ſpeed their flight.

Common Metre. from Dr. Watts's 49th. Pſalm.

1. Why doth the Man of Riches grow to Inſolence and Pride,
To ſee his Wealth and Honour flow with every riſing Tide?
2. Why doth he treat the Poor with ſcorn, made of the ſelf ſame Clay,
And boaſt as tho' his Fleſh was born of better Duſt than they?
3. Not all his Riches can procure his Soul a ſhort Reprieve,
Redeem from Death one guilty hour, or make his Brother live.
4. Life is a Bleſsing can't be ſold, the Ranſom is too high;
Juſtice will neer be brib'd with Gold, that man may never die.

Long Metre. from Dr. Watts's Hymn 146 of B. II.

1. Man has a Soul of vaſt deſires; he burns within with reſtleſs fires;
Toſt to and fro his Paſsions fly from vanity to vanity.
2. In vain on Earth we hope to find ſome ſolid good to fill the mind,
We try new pleaſures, but we feel the inward thirſt and torment ſtill.

3. So when a raging Fever burns we ſhift from ſide to ſide by turns,
And 'tis a poor relief we gain to change the place but keep the pain.
4. Who ſhall ſubdue this vicious thirſt, this love to vanity and duſt?
Cure this vile Fever of the mind And feed our Souls with Joys refin'd?

The meaſure of the old 50th. Pſalm. from Dr. Watts's Verſion.

1. The God of Glory ſends his Summons forth, calls the South Nations and awakes the North:
From Eaſt to Weſt the ſov'reign Orders ſpread thro diſtant lands and regions of the dead.
The Trumpet ſounds; Hell trembles; Heaven rejoices; lift up your Heads ye Saints with chearful Voices.
2. No more ſhall Atheiſts mock his long delay; His vengeance ſleeps no more; behold the Day!
Behold the Judge deſcends; his Guards are nigh; Tempeſt and Fire attend him down the Sky.
When God appears, all nature ſhall adore him; While Sinners tremble Saints rejoice before him.

The meaſure of the New 50th. or 115th Pſalm from Dr. Watts's Verſion.

3. Vain are the artful Shapes of Eyes and Ears; the molton image neither ſees nor hears:
Their Hands are helpleſs, nor their feet can move, they have no Speech, nor Thought, nor Power, nor Love.
Yet ſottiſh Mortals make their long complaints to their deaf Idols, and their moveleſs Saints.
4. The Rich have Statutes well adorned with Gold; the Poor, content with Gods of courſer mould,
With tools of Iron carve the ſenſeleſs Stock lopt from a Tree, or broken from a Rock:
People and Prieſts drive on the ſolemn trade, and truſt the Gods that Saws and Hammers made.

The meaſure of the 104th. Pſalm. from Dr. Doddridges 149th. Pſalm.

1. O praiſe ye the Lord! prepare a new Song, and let all his Saints in full Concert join:
Ye Tribes all aſsemble, the feaſt to prolong, in ſolemn proceſsion with muſick divine.
2. O Iſrael, in him that made thee rejoice; let all Sions Sons exult in their King!
While to martial dances you join a glad voice, your Lutes, Harps and Timbrels in harmony bring.

3. The Lord in his Saints ſtill finds his delight; Salvation from him the meek ſhall adorn.
They well may be joyful, ſuſtained by his might, and crowned by his Favour may lift up their Horn.

The meaſure of the 113th. Pſalm. from Dr. Watts's 112th. Pſalm.

1. The Man is bleſt who ſtands in awe of God, and loves his ſacred Law: His Seed on Earth ſhall be renowned:
His Houſe the Seat of Wealth ſhall be, An inexhauſted Treaſury, And with ſucceſsive honours crowned.
2. His liberal Favours he extends, to ſome he gives, to others Lends: A Generous pity fills his mind:
Yet what his Charity impairs, He ſaves by prudence in affairs, And thus he's juſt to all Mankind.
3. His Hands, while they his Alms beſtow'd, his Glory's future Harveſt ſow'd; The ſweet remembrance of the juſt
Like a green Root revives, and bears a train of Bleſsings for his heirs, When dying nature ſleeps in Duſt.

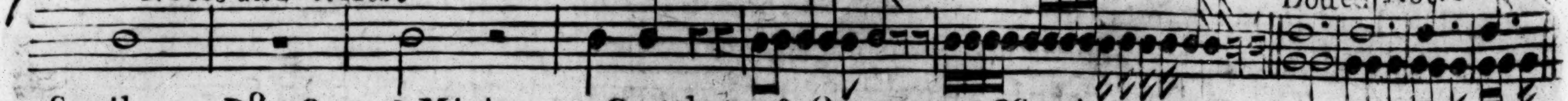
The meaſure of the 122d. Pſalm. from Dr. Watts's 133d. Pſalm.

1. How pleaſant 'tis to ſee Kindred and Friends agree, each in their proper ſtation move,
And each fulfill their part with Sympathizing Heart, in all the Cares of Life and Love.
3. Like fruitful Showers of Rain that water all the plain, deſcending from the neighbouring Hills;
Such Streams of pleaſure roll thro' every friendly Soul where Love like heavenly Dew diſtills.

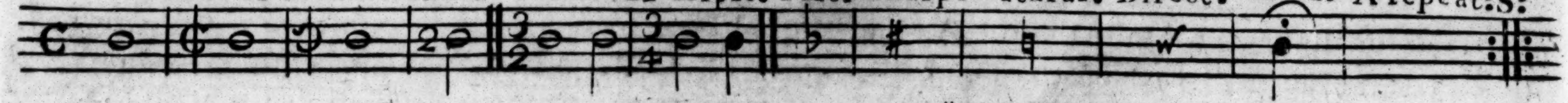
The meaſure of the 148th. Pſalm. Dr. Watts's Verſion.

5. Let all the Earth born race, and Monſters of the Deep,
The Fiſh that cleave the Seas, or in their Boſom ſleep,
From Sea and Shore their tribute pay, and ſtill diſplay their makers Power.
6. Ye Vapours, Hail and Snow, praiſe ye th'almighty Lord,
And ſtormy winds that blow to execute his Word.
When Light'nings ſhine, or Thunders roar, let Earth adore his Hand divine.
7. Ye mountains near the Skies, with lofty Cedars there,
And Trees of humbler ſize, that Fruit in plenty bear,
Beaſts wild and tame, Birds, Flies and Worms, in various forms exalt his name.

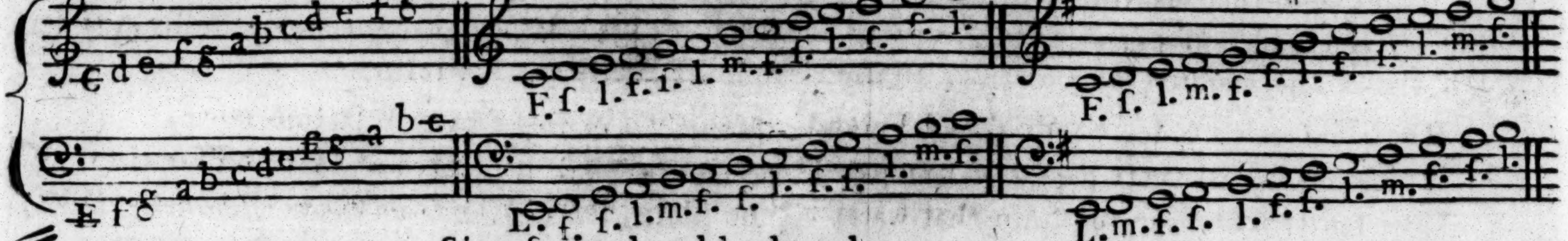
Notes and Rests. Dotted Notes.


Semibreve. D° rest =2 Minims. 4 Crotchets. 8 Quavers. 16 Semiquavers.

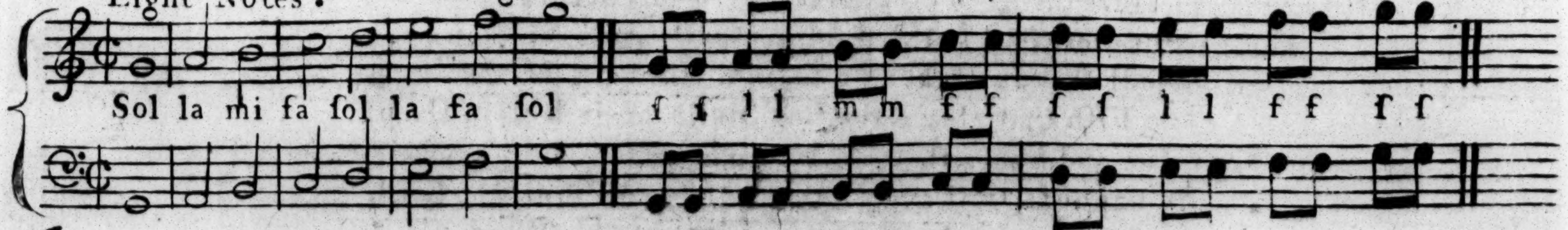
Moods of Common Time. Moods of Triple. Flat. Sharp. Natural. Direct. Hold. A repeat :S:



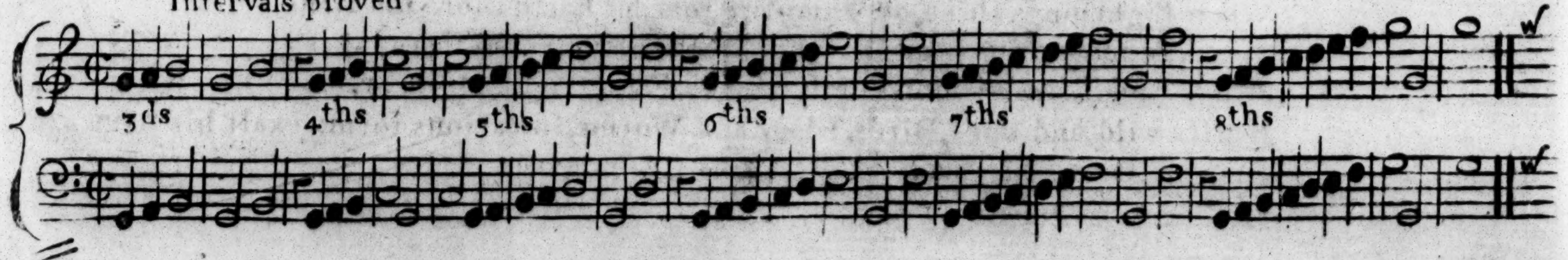
Order of the Letters. Order of Notes without ♭ or ♯ D° with one ♯

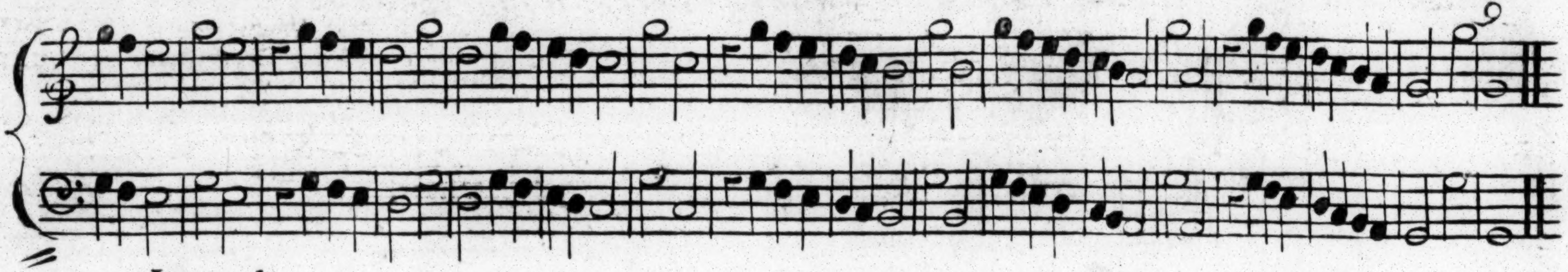

c d e f g a b c d e f g a
F. ſ. l. f. ſ. l. m. f. ſ. l. f. ſ. l.
F. ſ. l. m. f. ſ. l. f. ſ. l. m. f.
E f g a b c d e f g a b c
L. f. ſ. l. m. f. ſ. l. f. ſ. l. m. f.
L. m. f. ſ. l. f. ſ. l. m. f. ſ. l.

Eight Notes. Sing forward and backward.

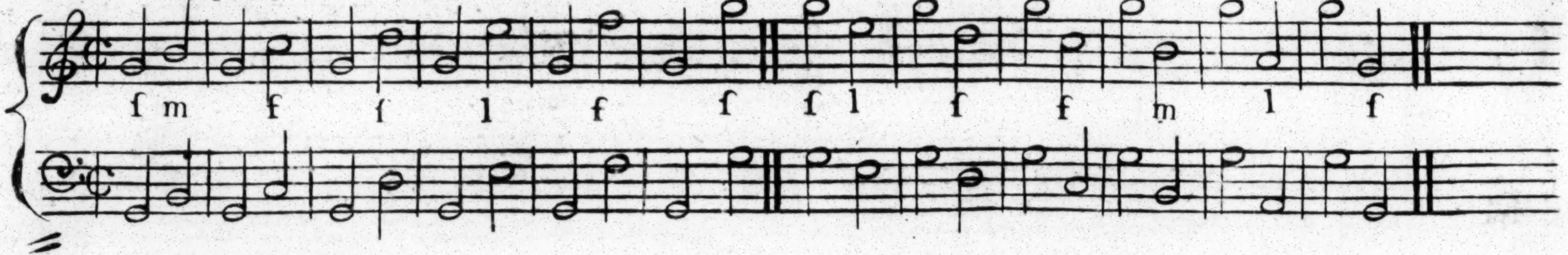


Intervals proved

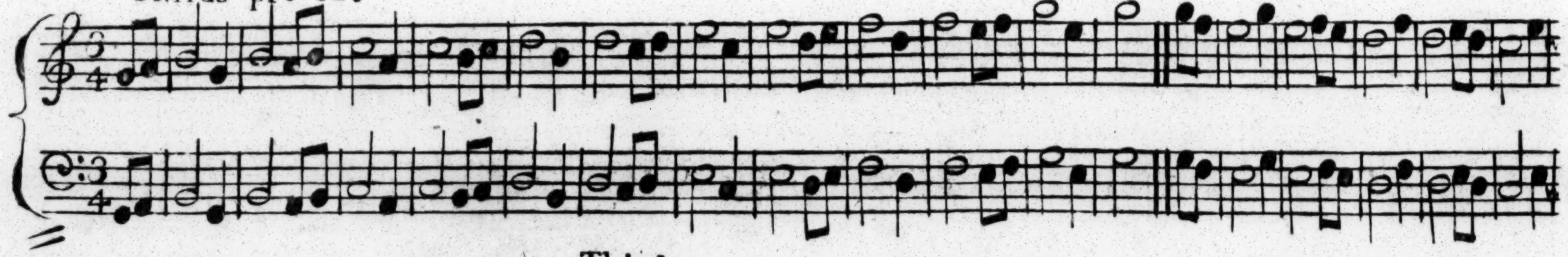




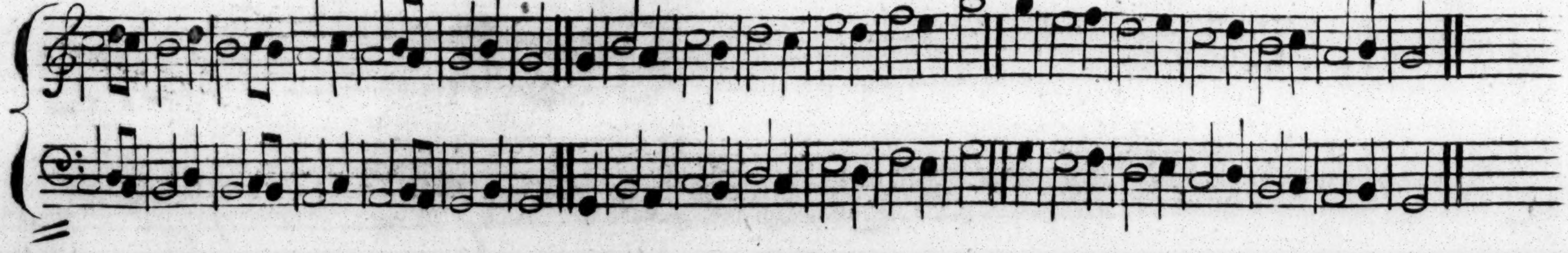
Intervals



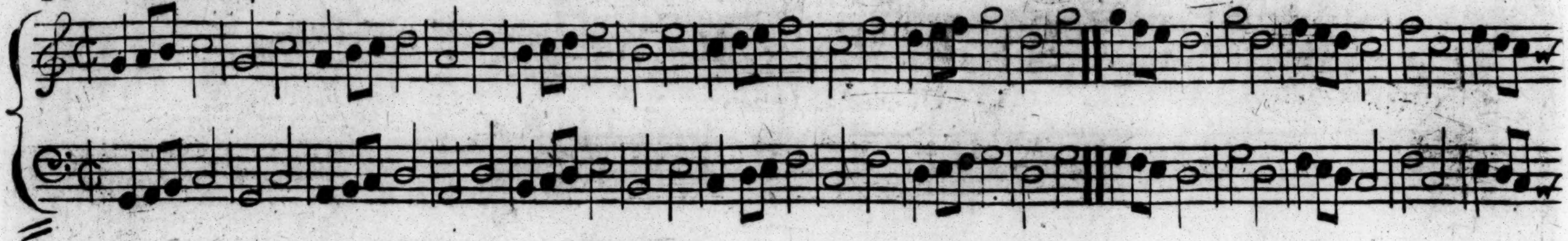
Thirds proved.



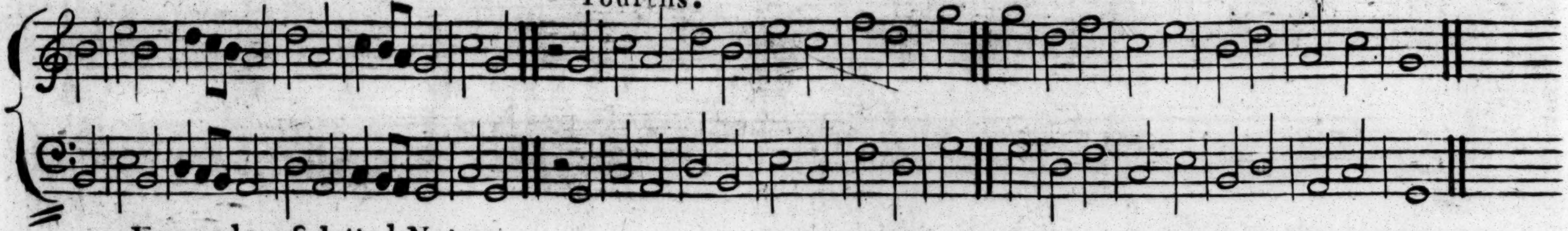
Thirds.



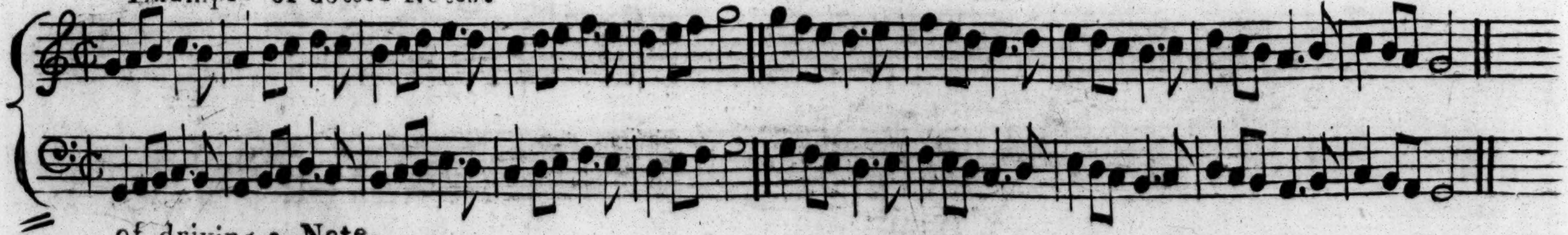
Fourths proved



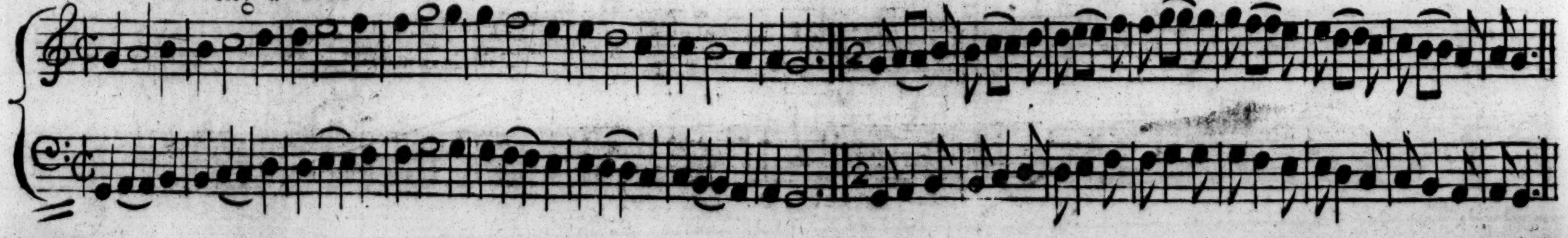
Fourths.



Example of dotted Notes.

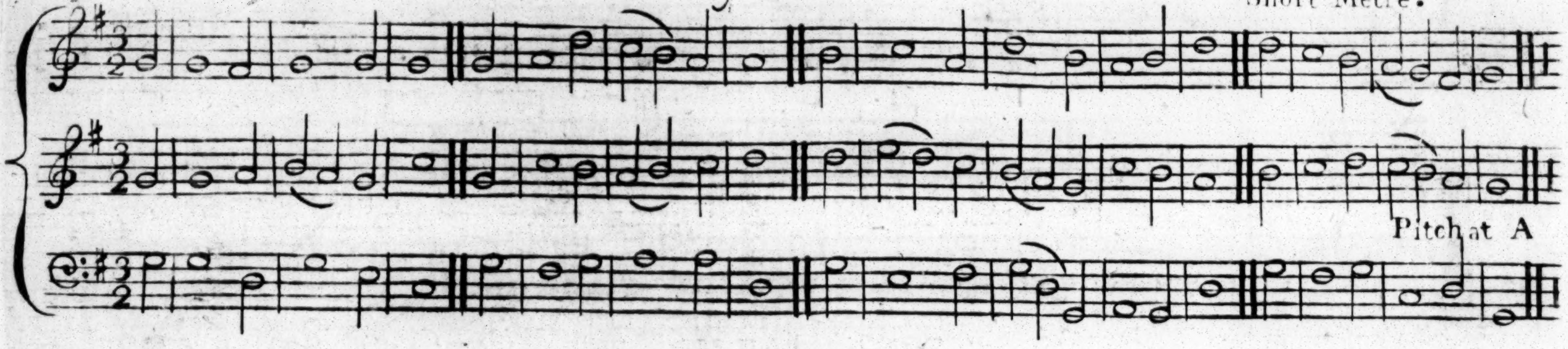


of driving a Note.

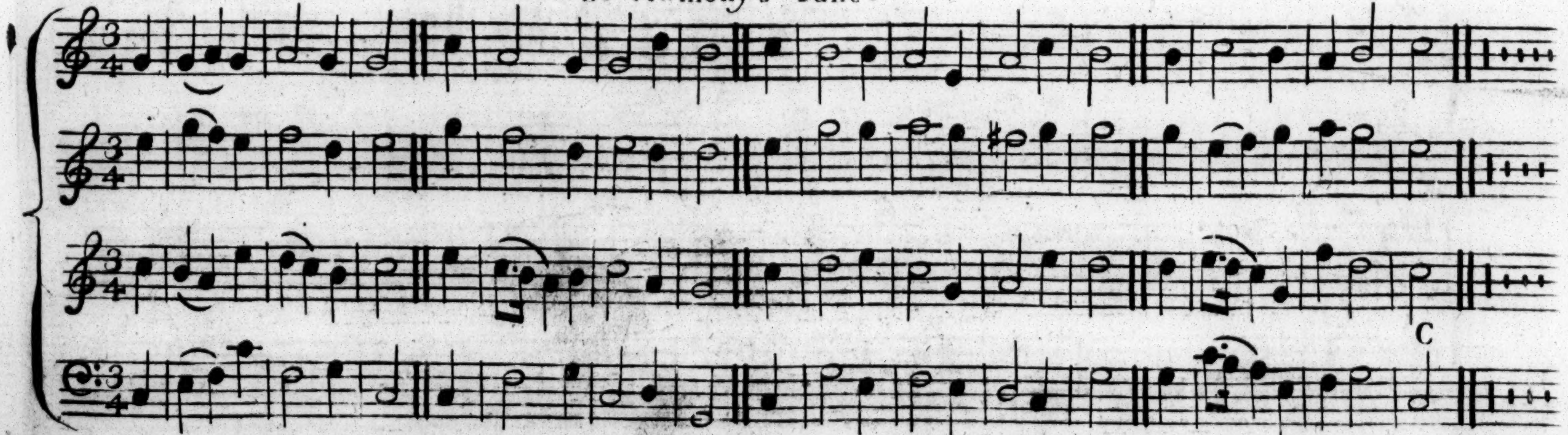


A COLLECTION of PSALM TUNES.

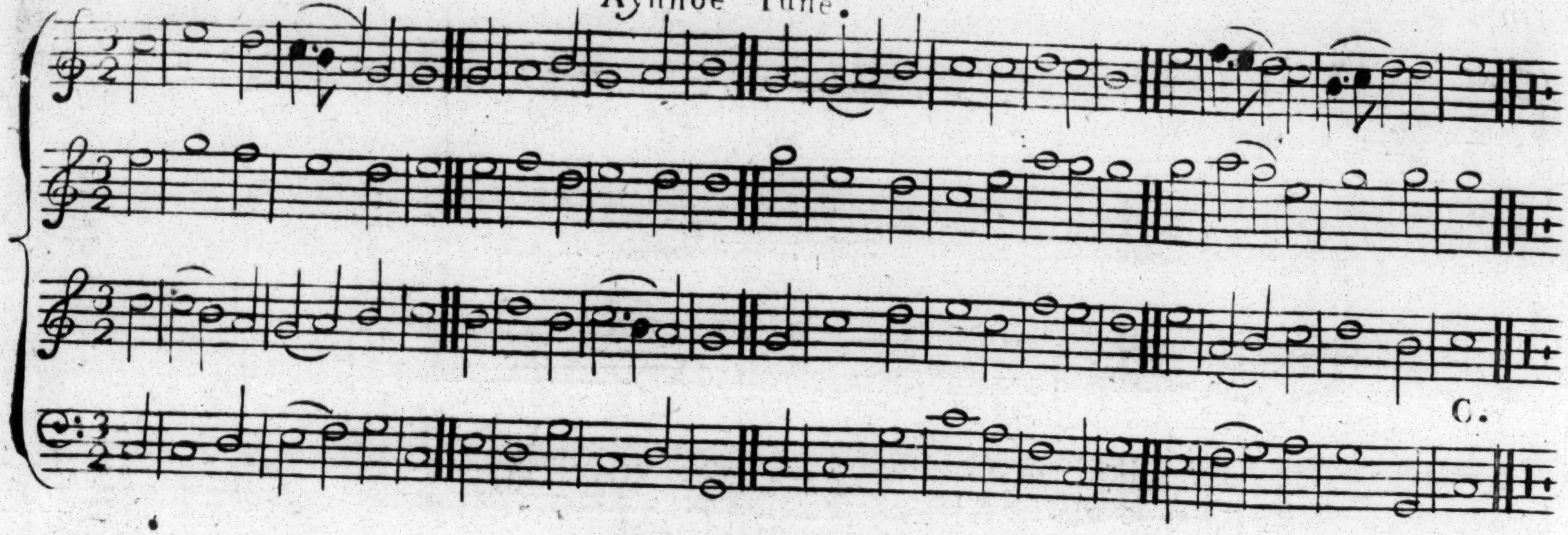
Alderney Tune. Short Metre.



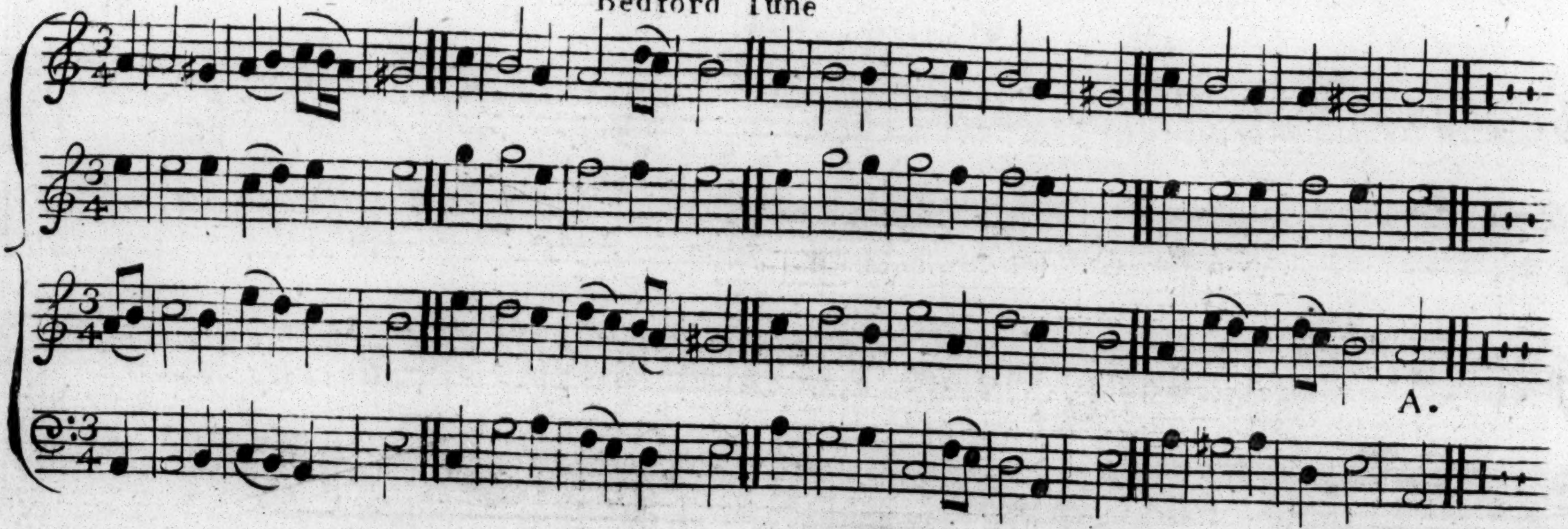
St. Anthony's Tune.



Aynhoe Tune.

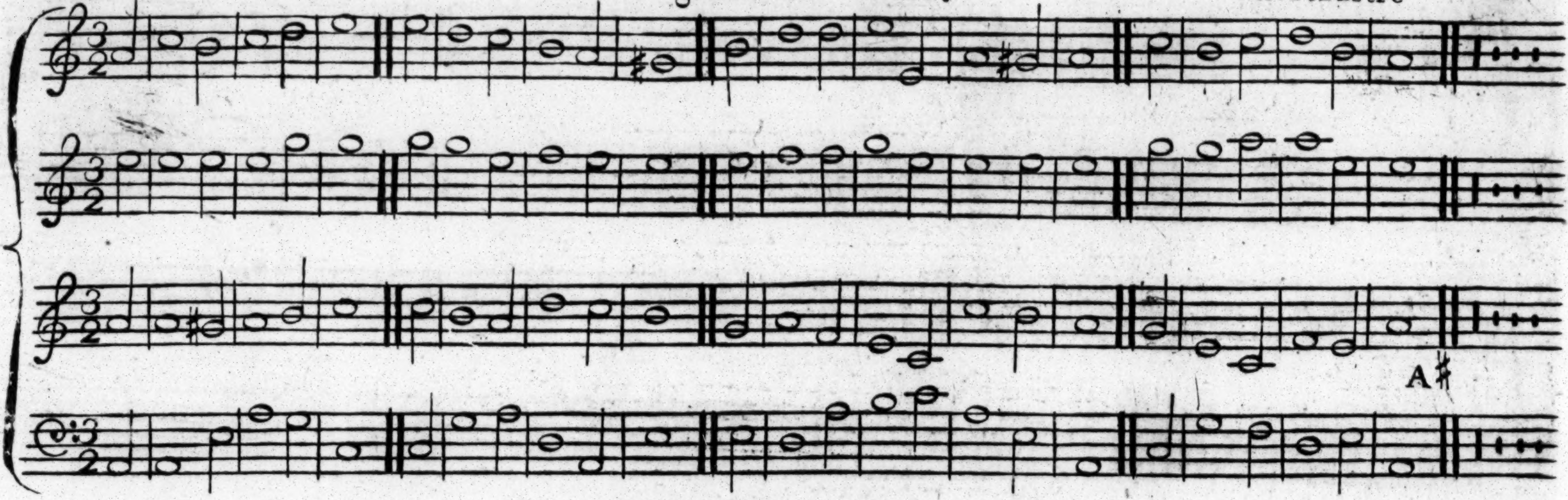


Bedford Tune

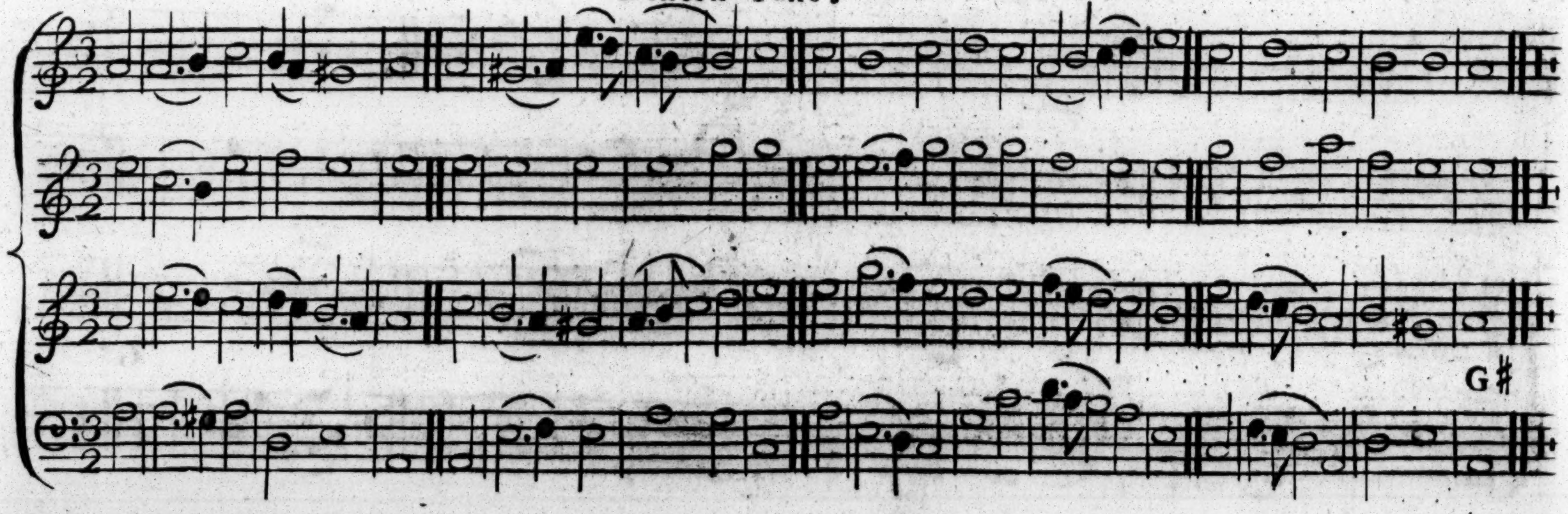


Birmingham new Tune.

Short Metre

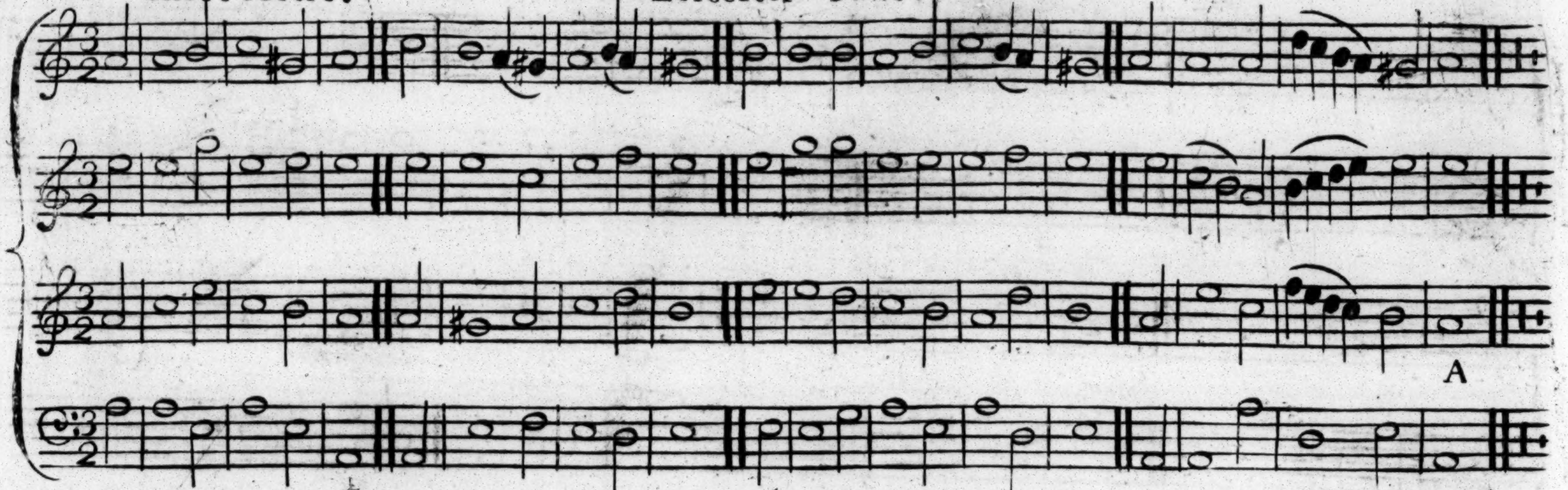


Denton Tune.

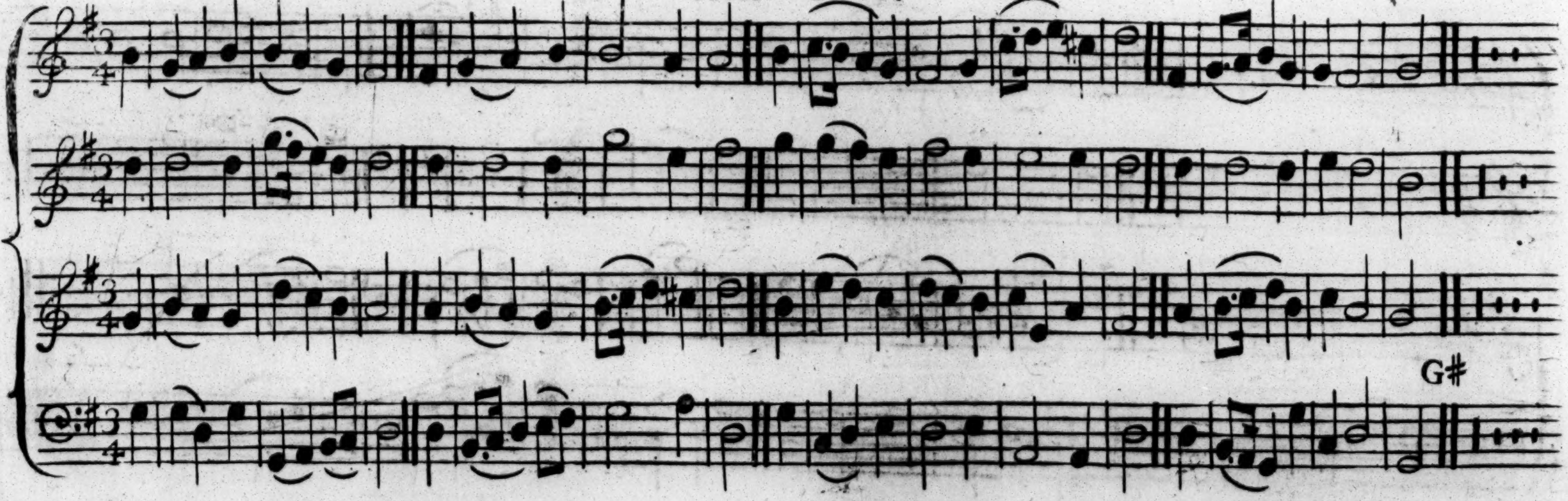


Short Metre.

Leicester Tune.

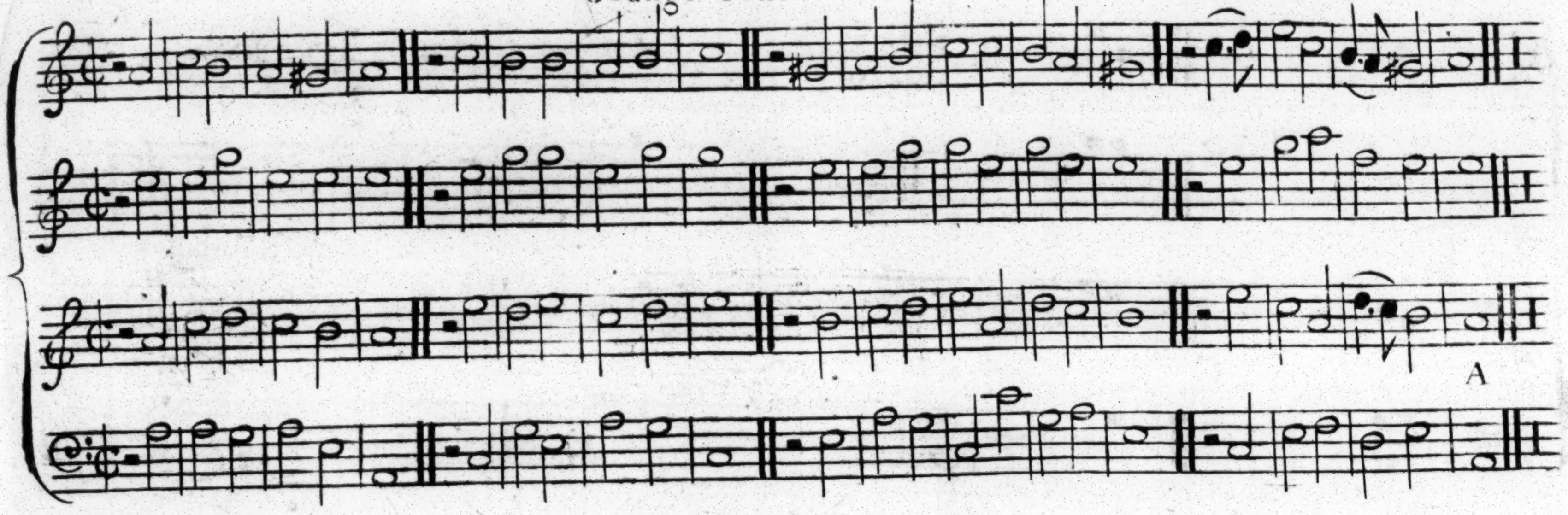


Newcastle Tune.

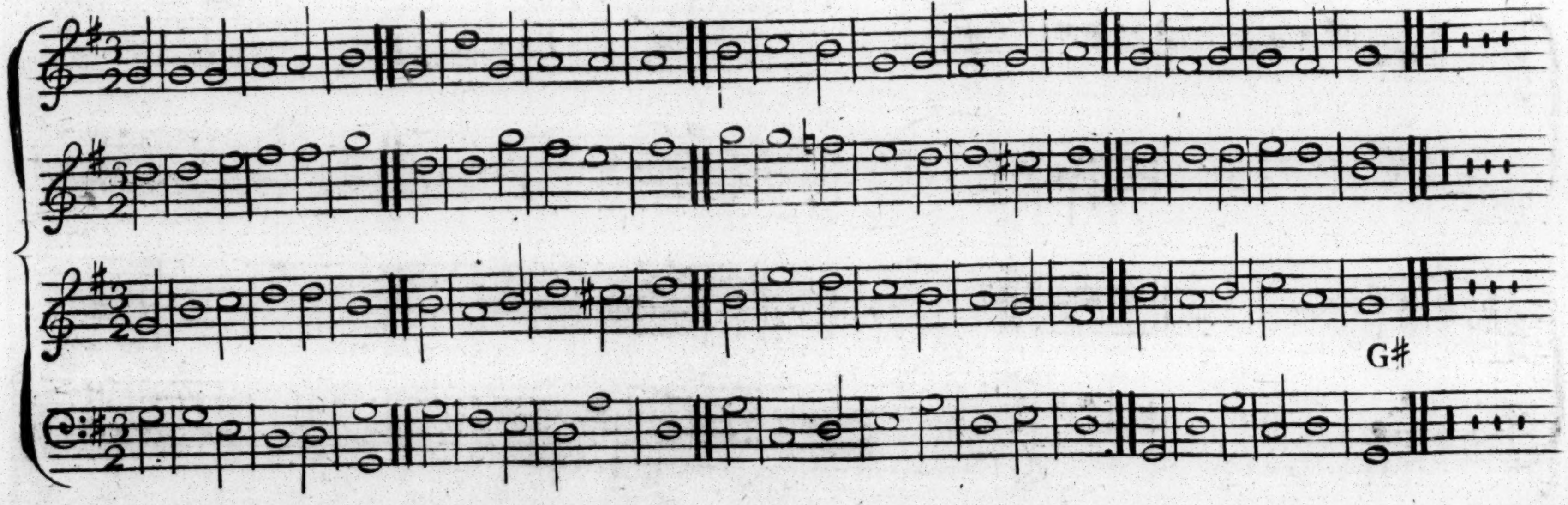


Orange Tune.

Short Metre

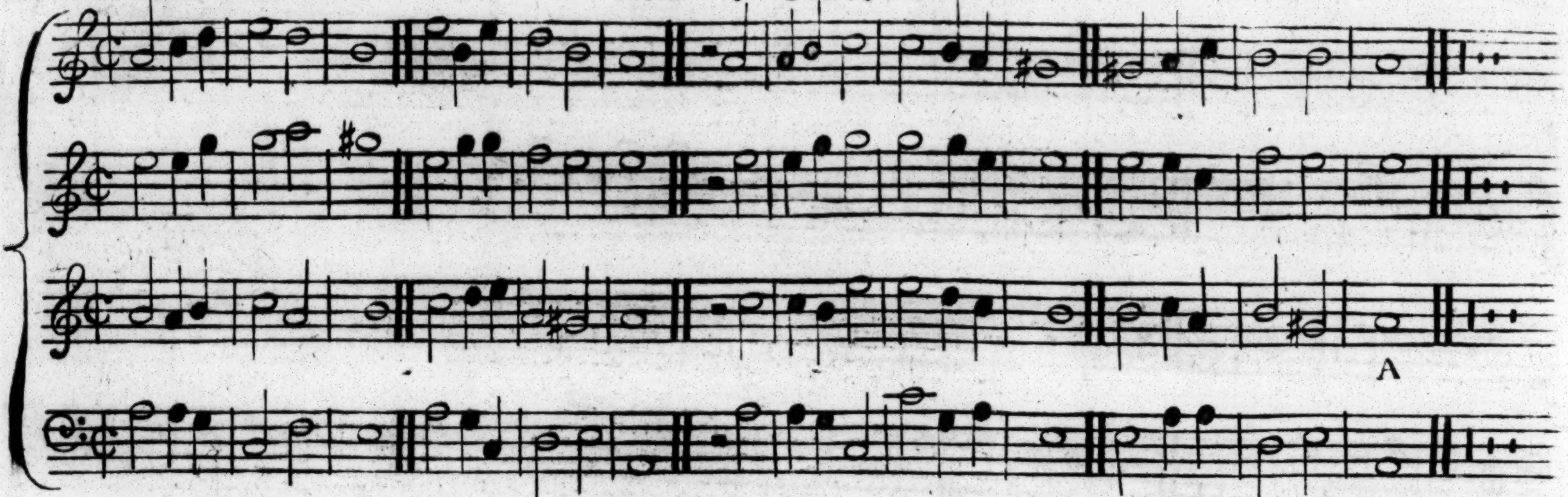


St Peter's Tune.

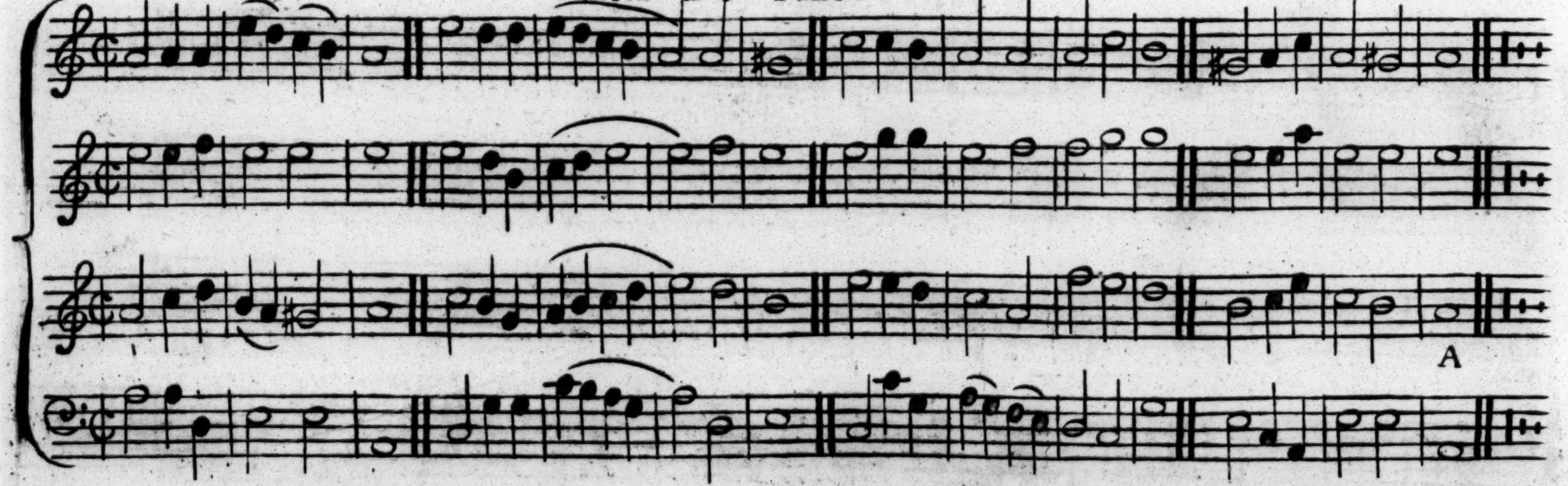


Short Metre.

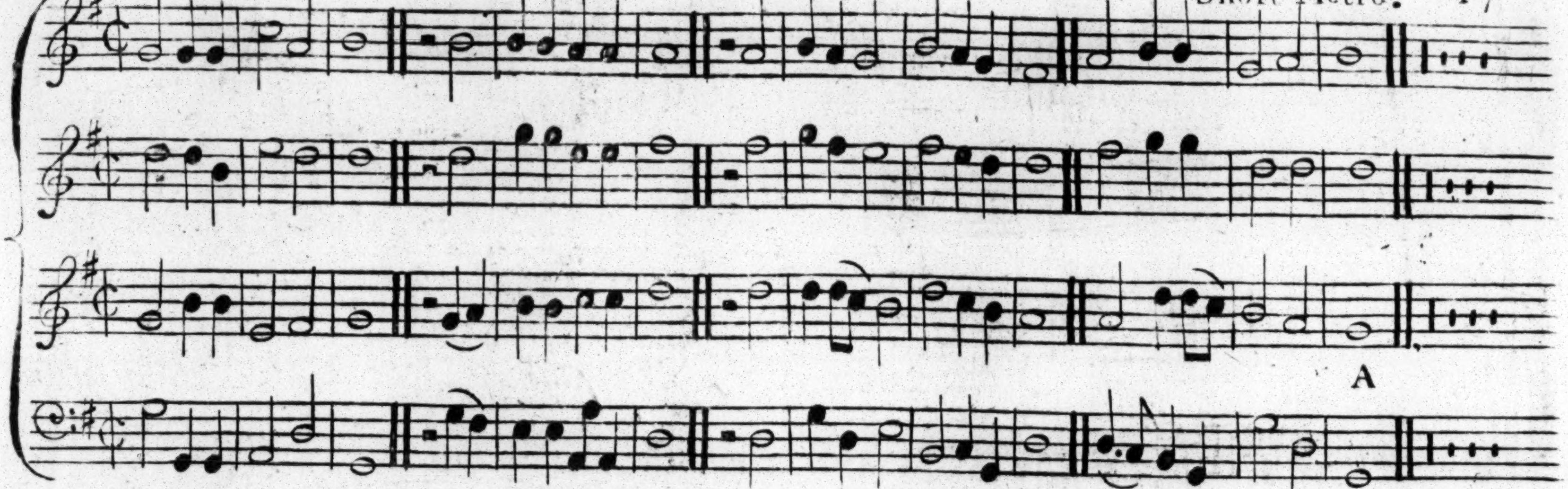
Pſalm 8th Tune.



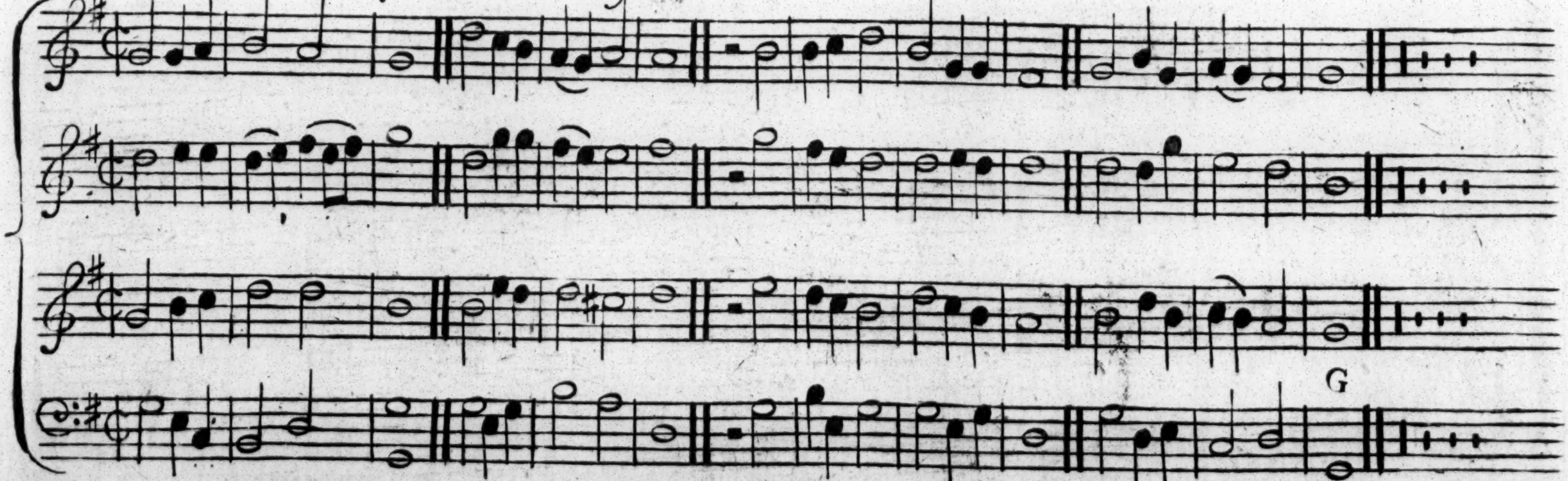
Pſalm 19th Tune.



Pſalm 23d. Tune. Short Metre.

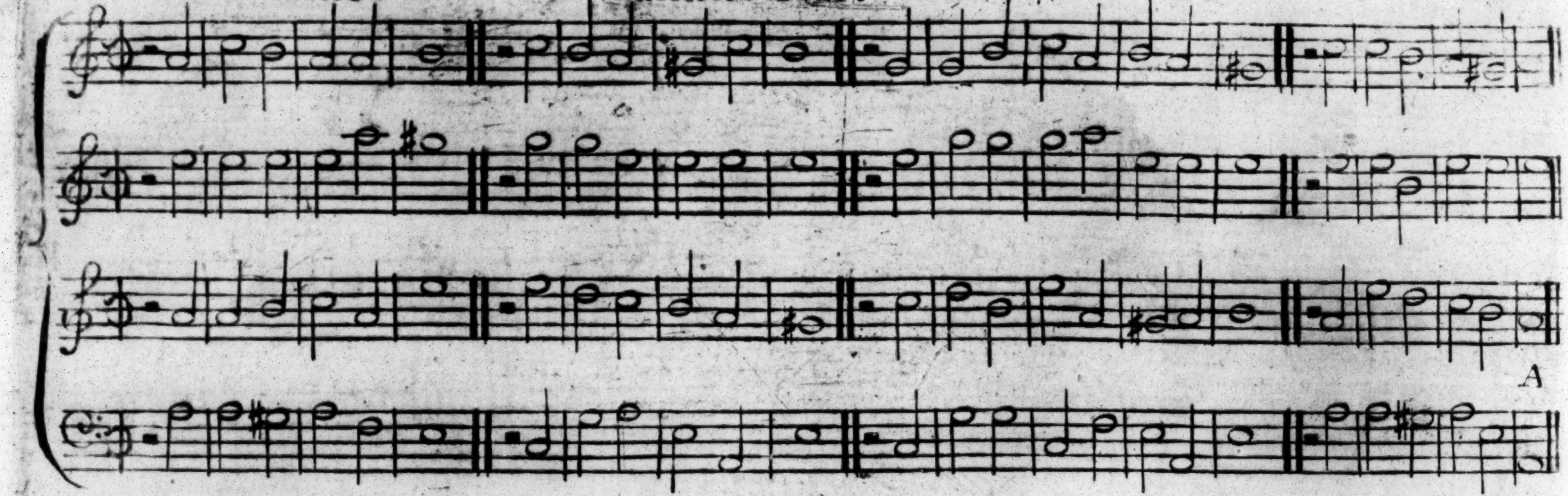


Royal Tune

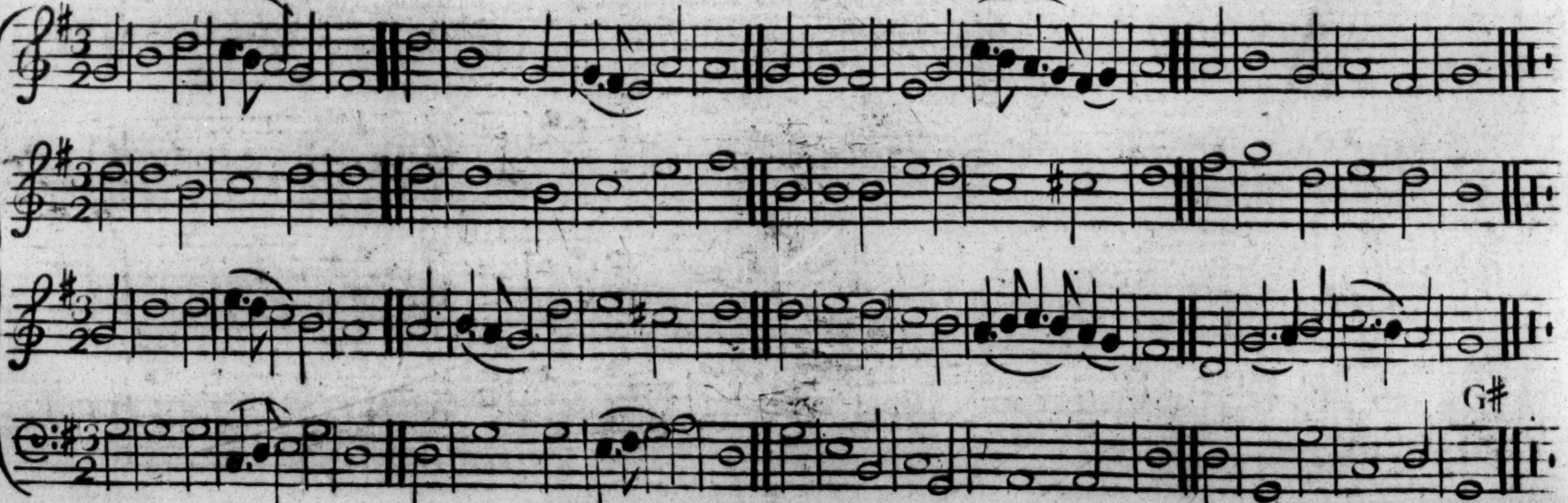


Short Metre.

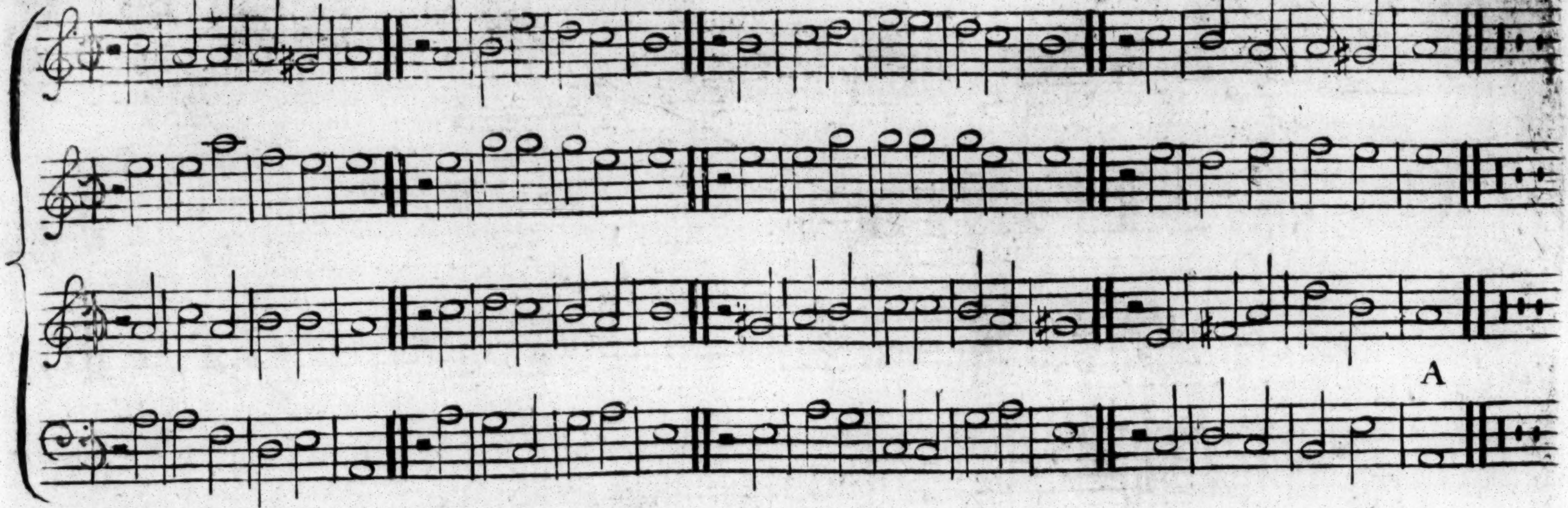
Sheffield Tune.



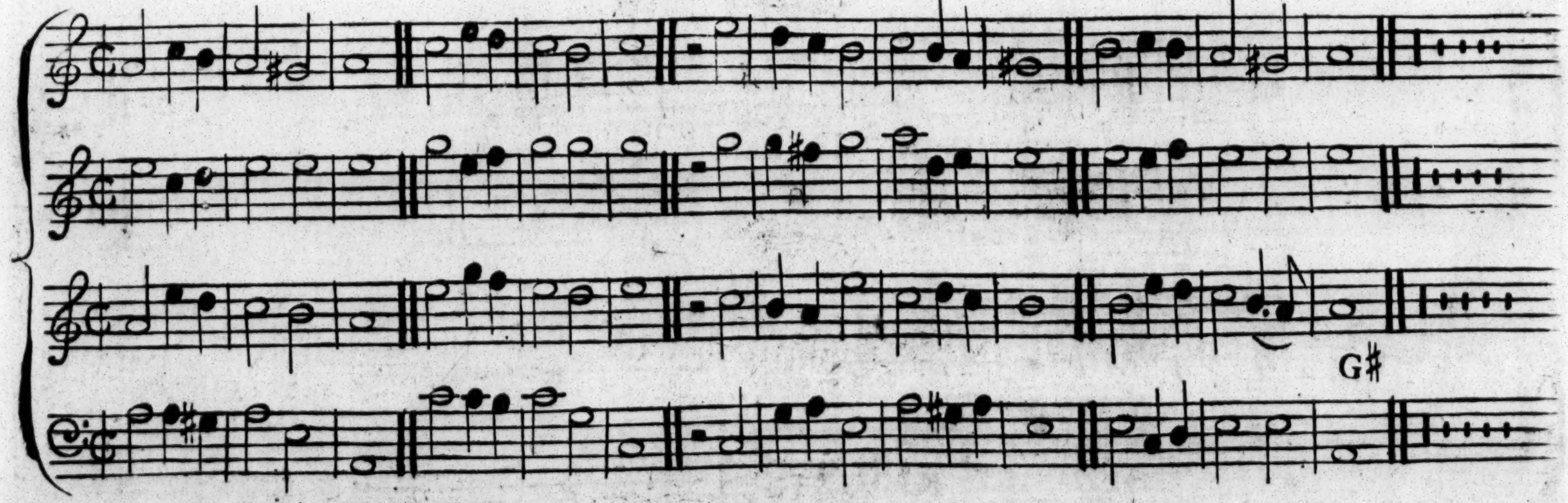
S^t. Simons Tune.



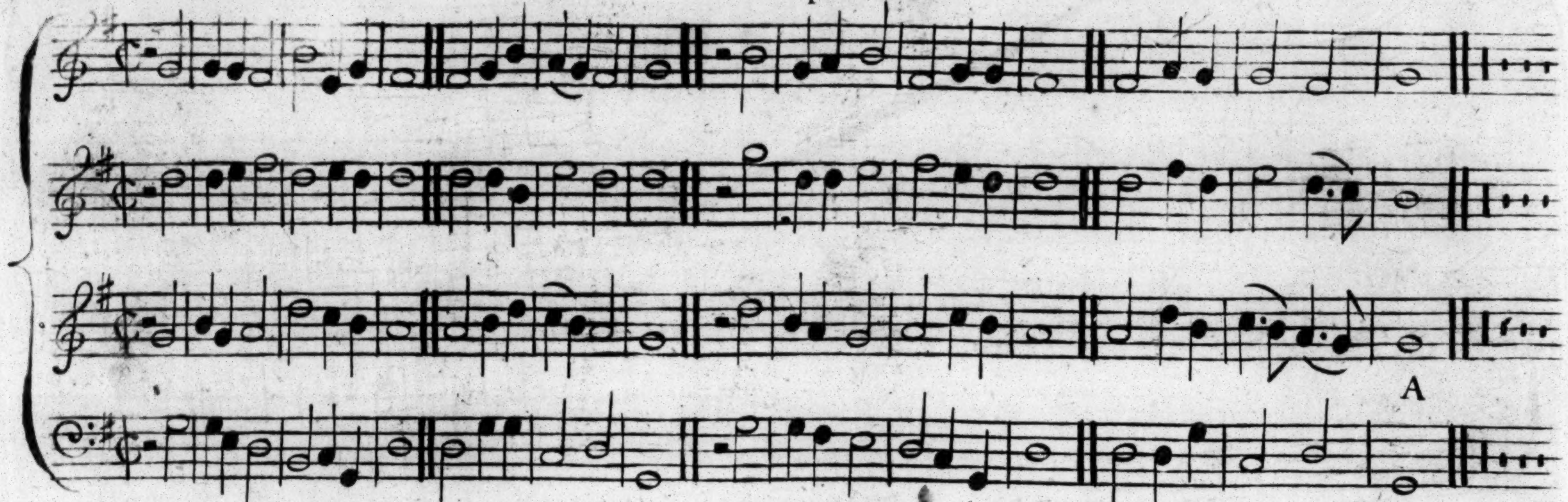
Southwell Tune   Short Metre



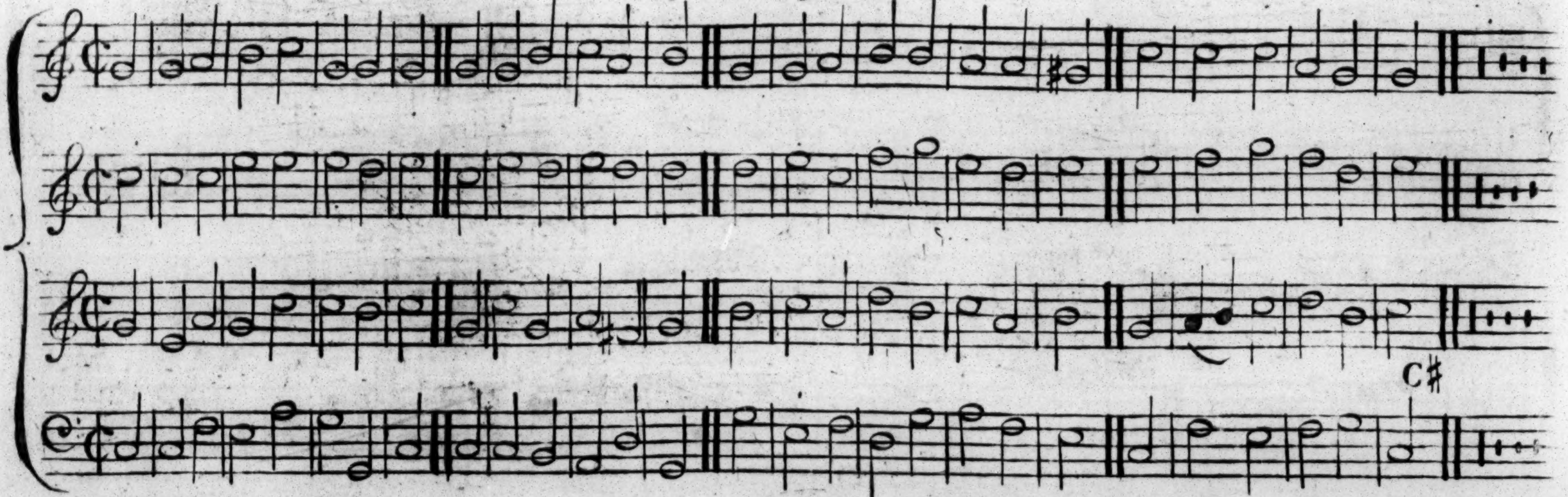
Wirkſworth Tune



Althrope Tune.

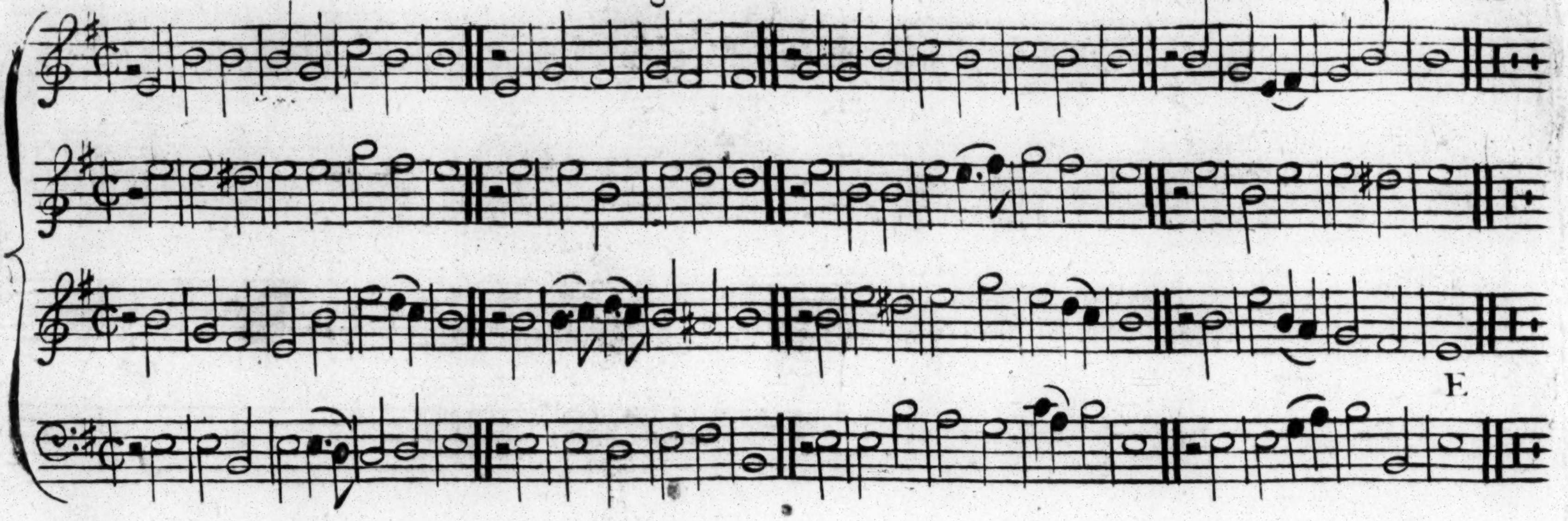


St. Anns.

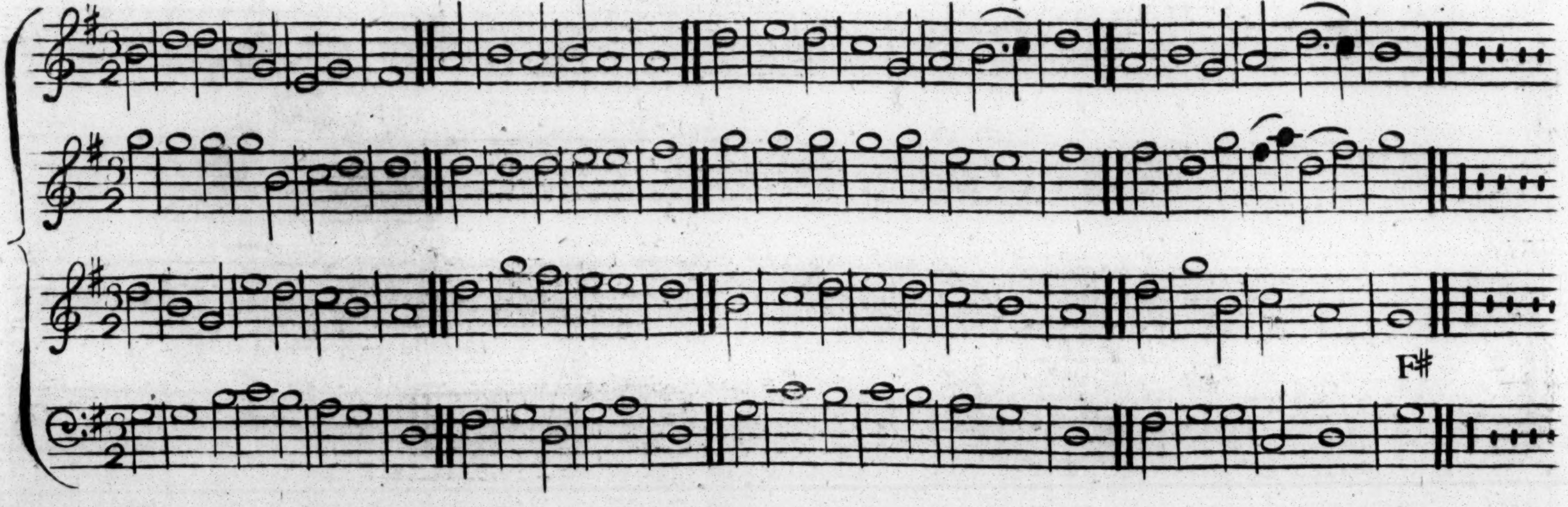


Bangor Tune.

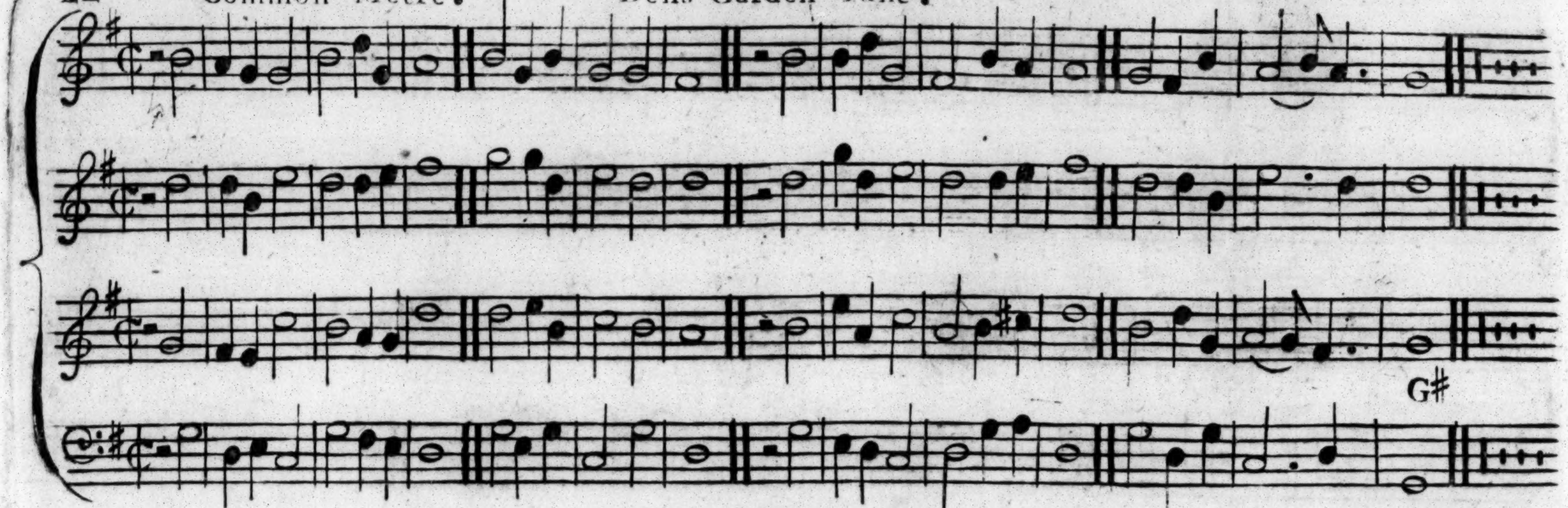
Common Metre.



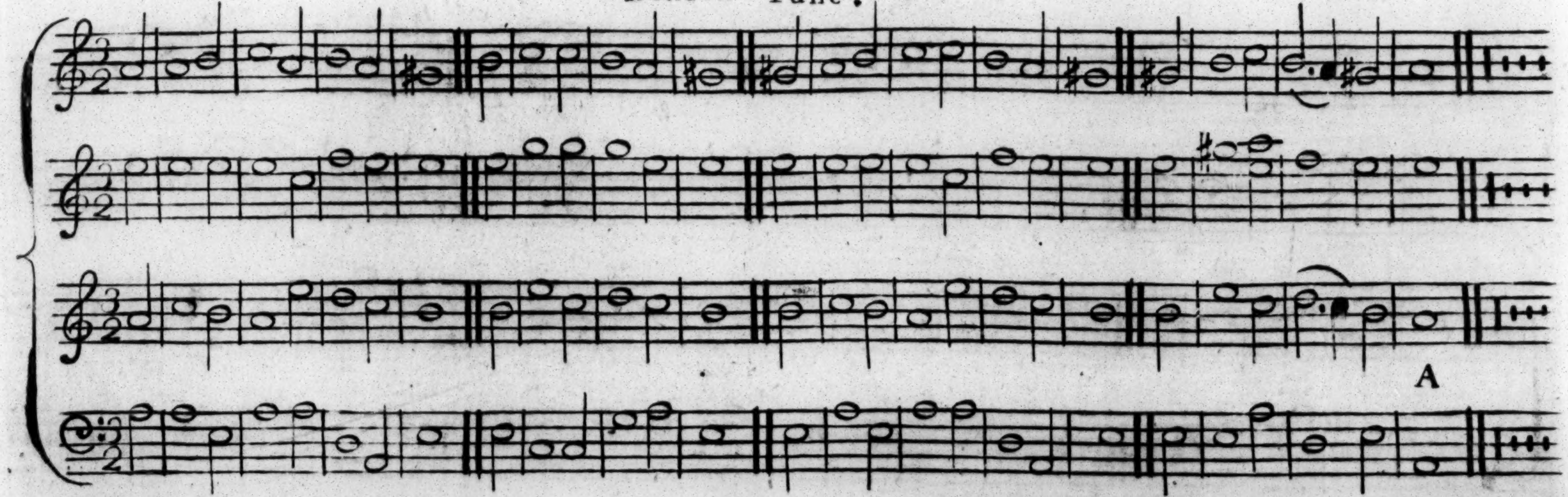
Bedford Tune.



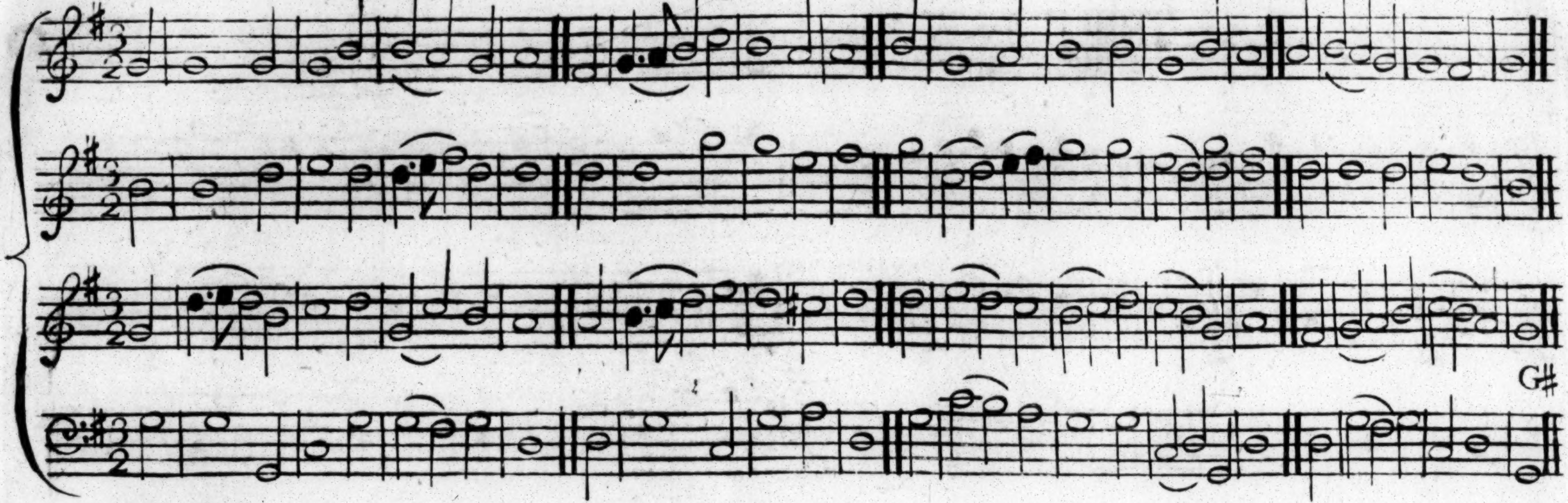
Common Metre. Bens Garden Tune.



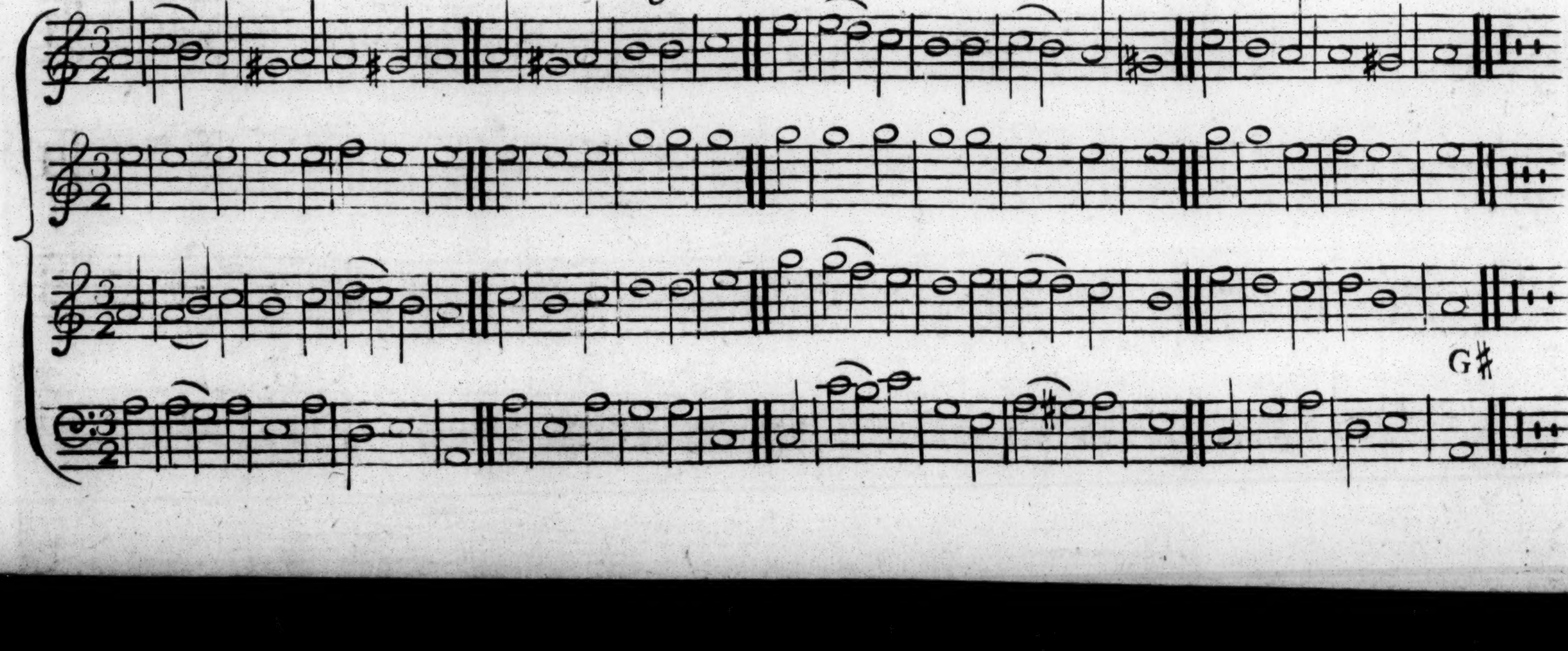
Benſon Tune.



Bletchingly Tune. Common Metre

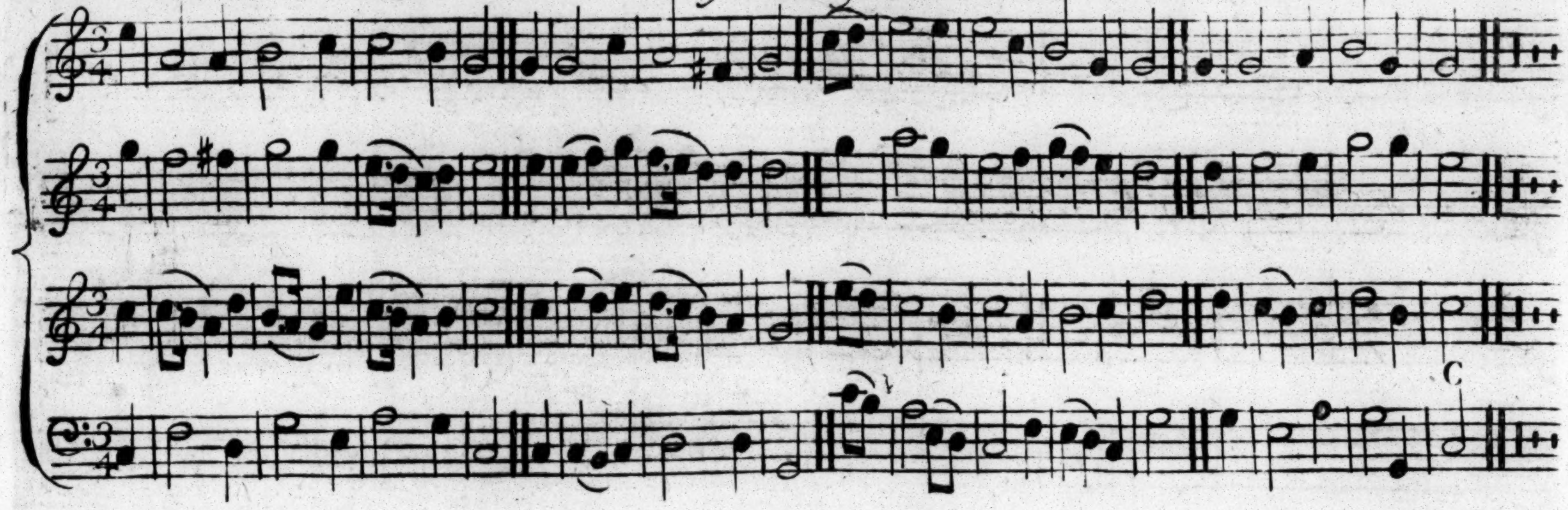


Beverly Tune.

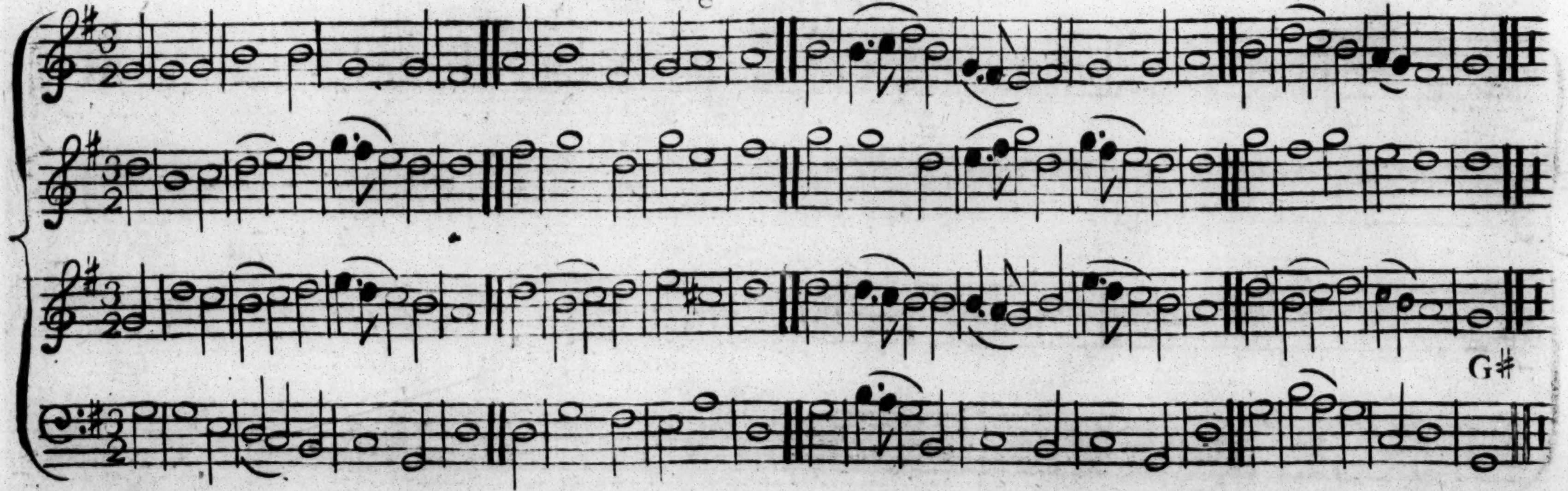


Common Metre.

Bovey Tracey Tune.

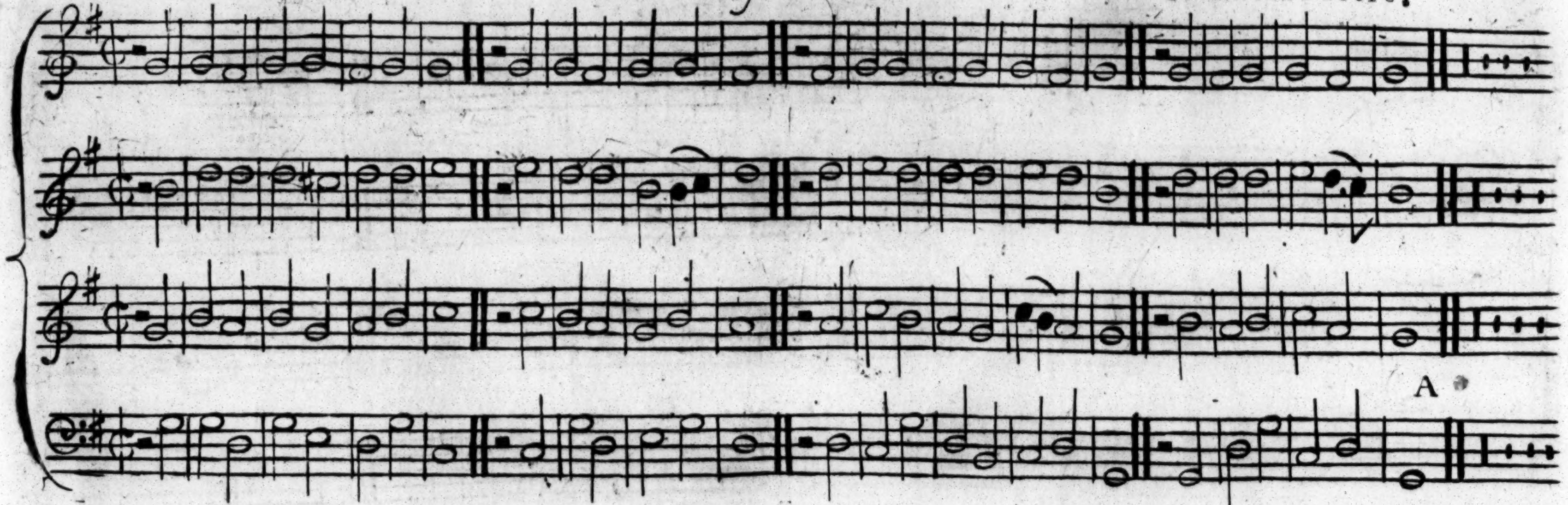


Cambridge new Tune.

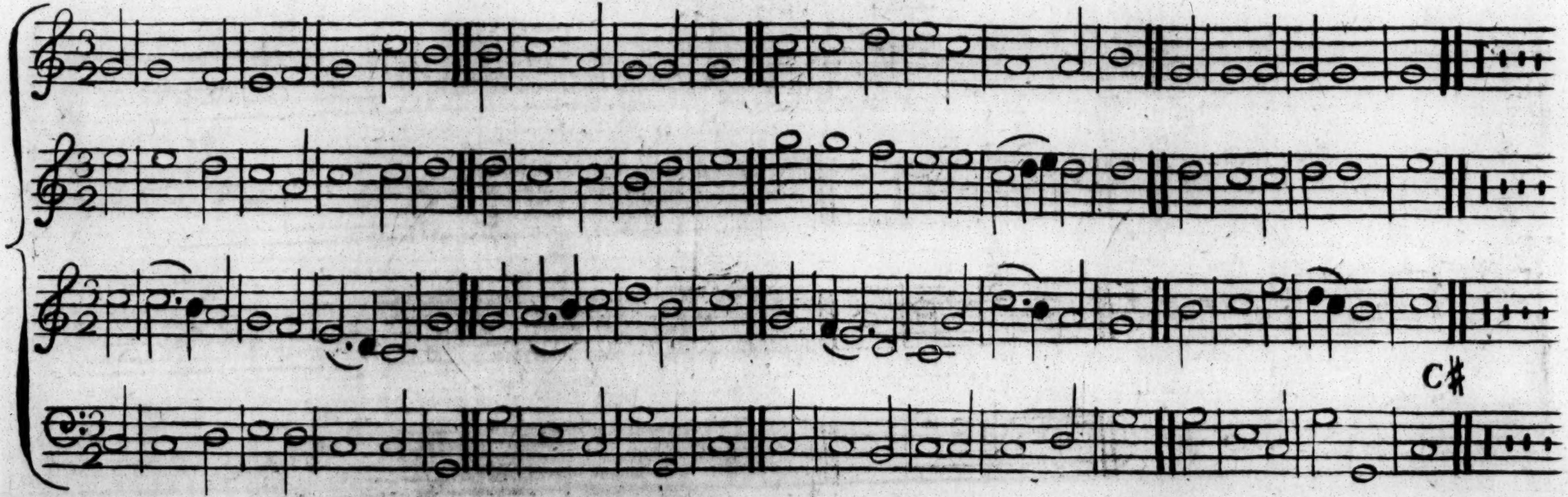


Canterbury Tune.

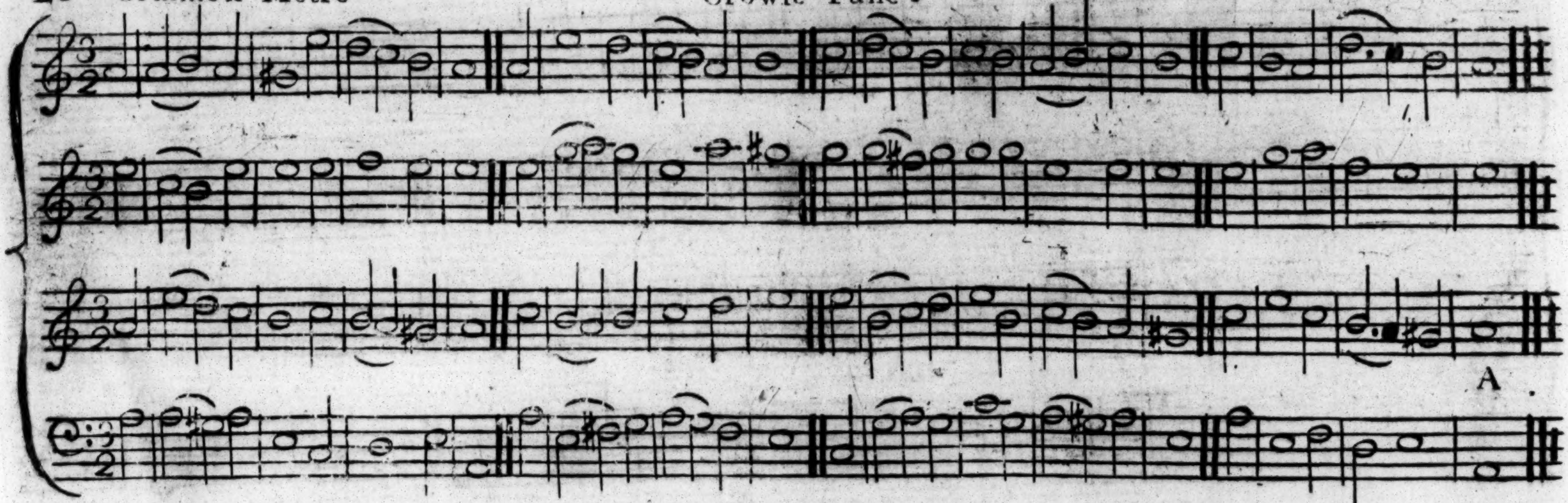
Common Metre.



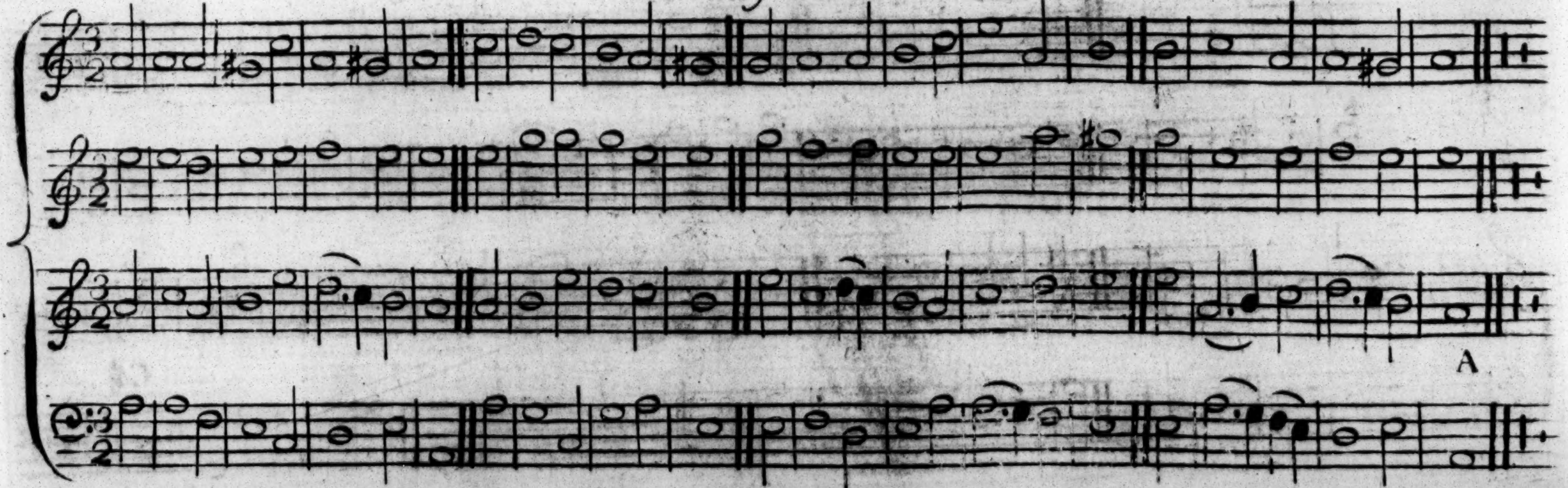
Colchester Tune.



Crowle Tune.

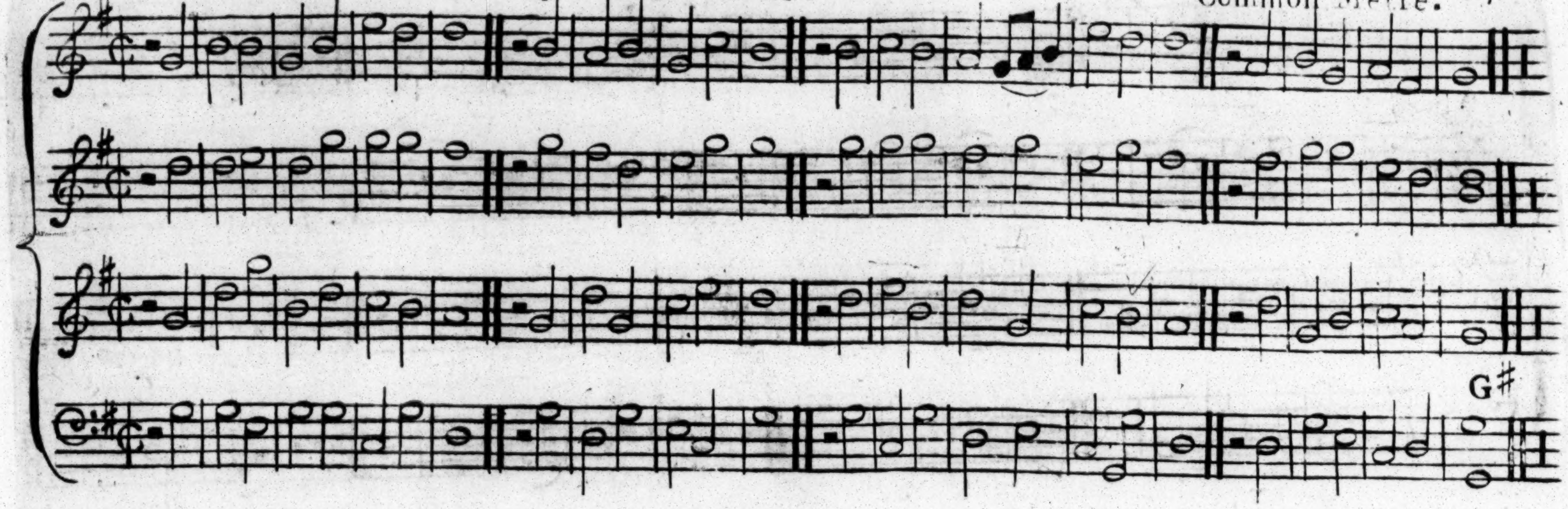


Daventry Tune.

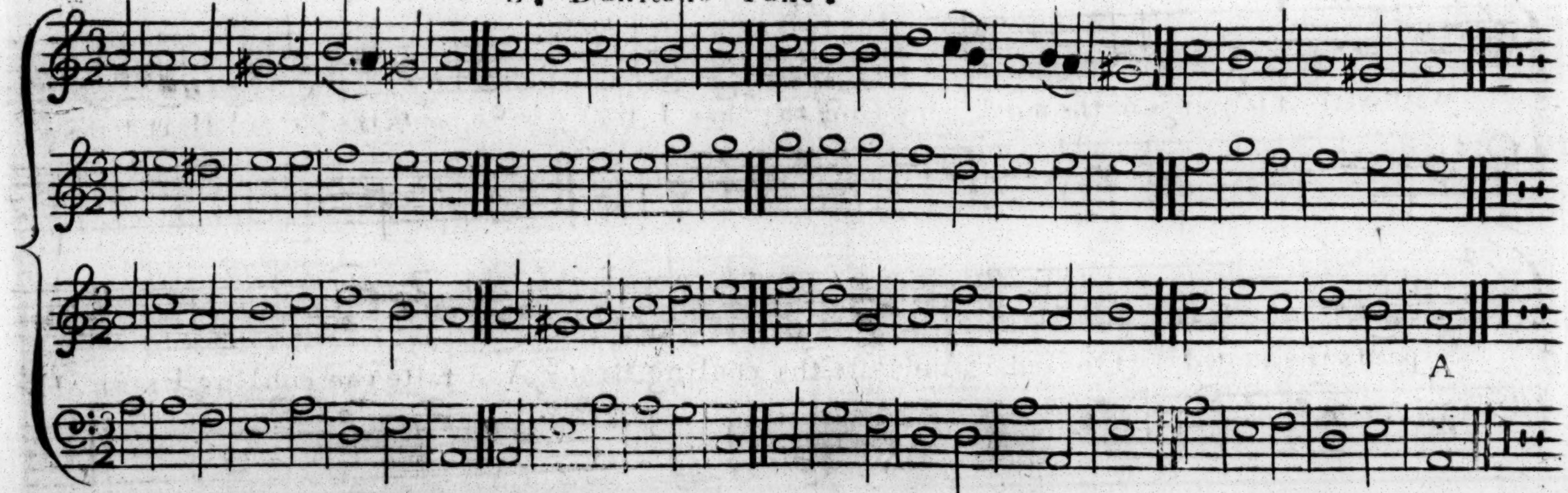


St. Davids Tune.

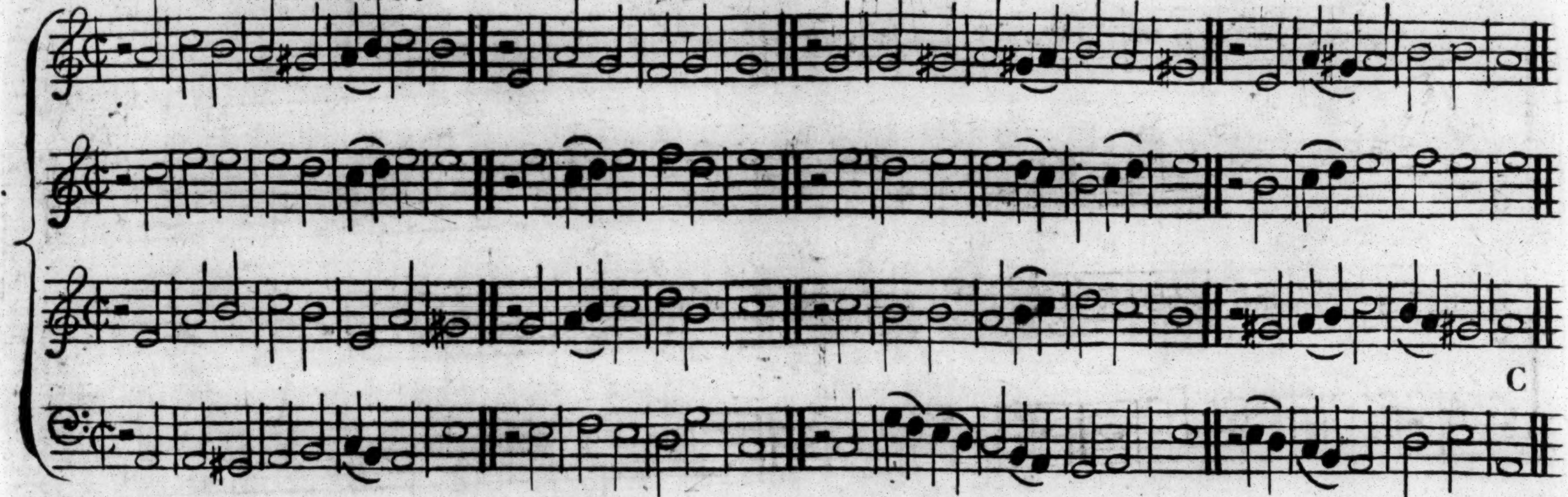
Common Metre.



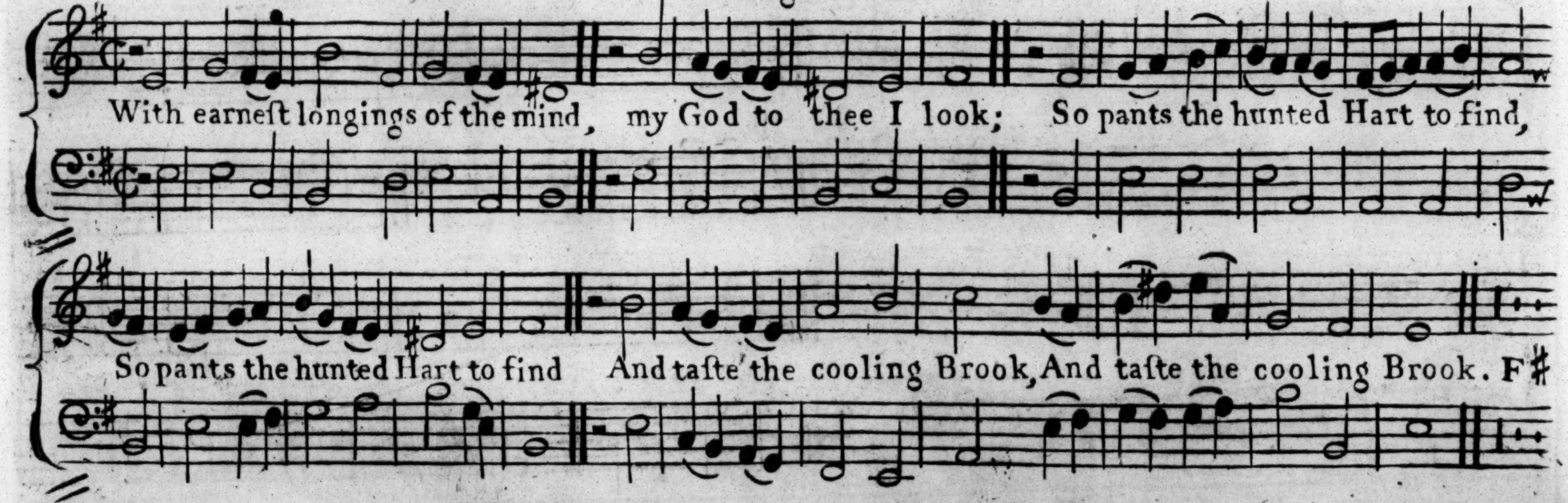
St. Dunstans Tune.



Common Metre. Dunweſton Tune.

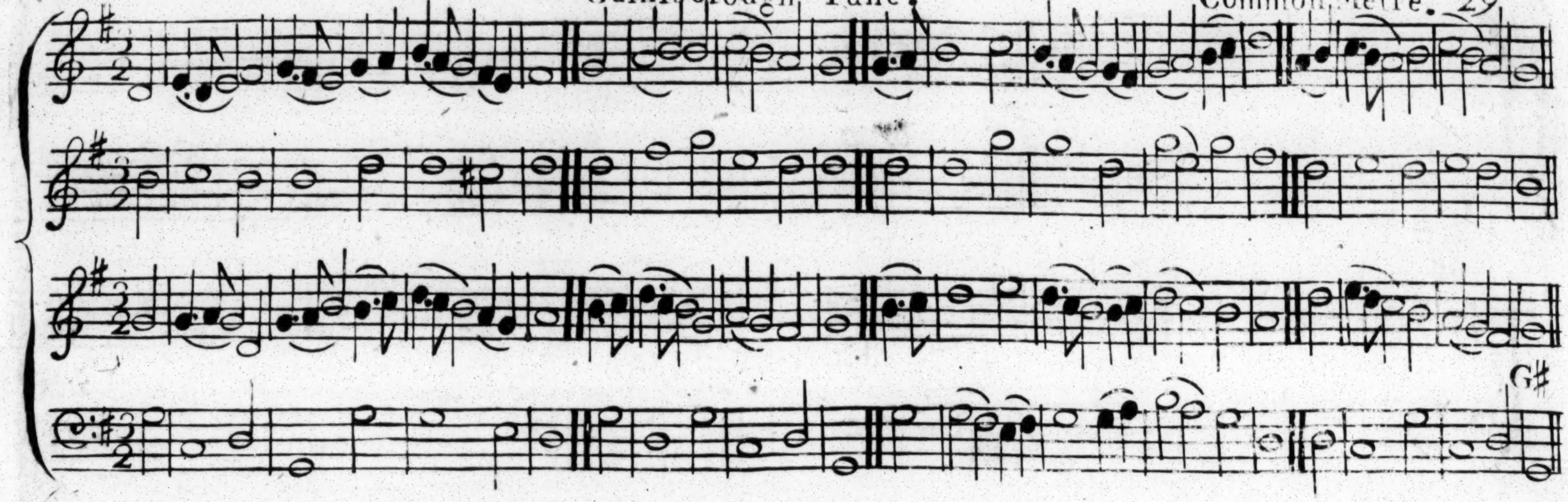


Pſalm 42^{d} D^{r}. Watts. Elenborough Tune. Tenor and Baſs.

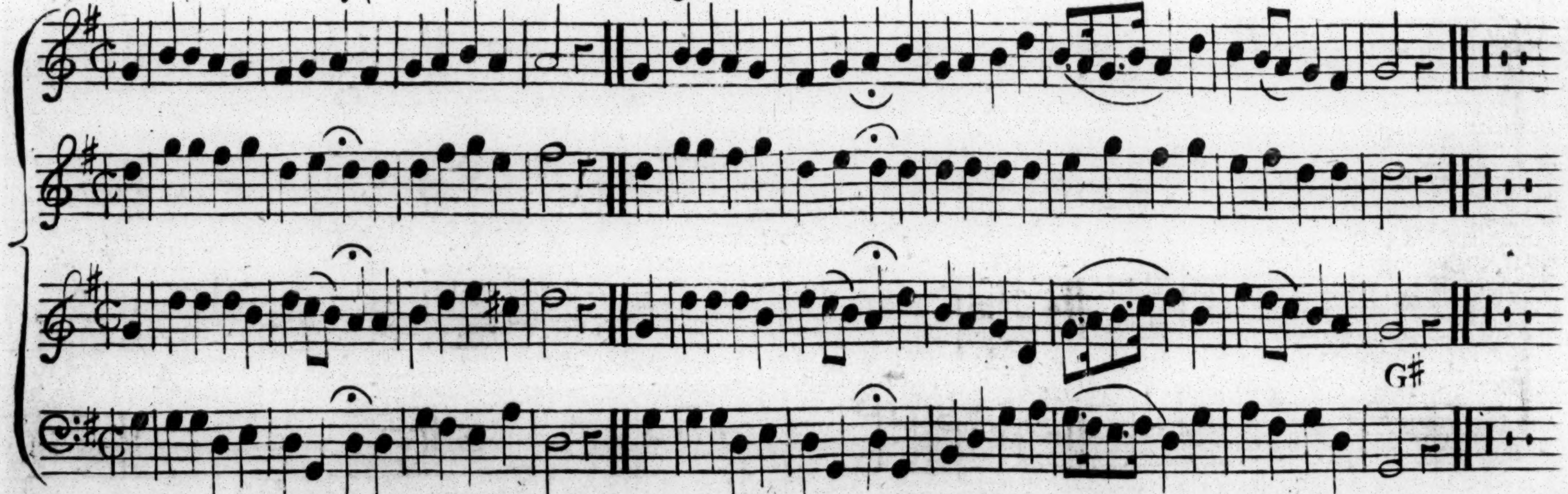

With earneſt longings of the mind, my God to thee I look; So pants the hunted Hart to find,
So pants the hunted Hart to find And taſte the cooling Brook, And taſte the cooling Brook.
F♯

Gainſborough Tune.

Common Metre.

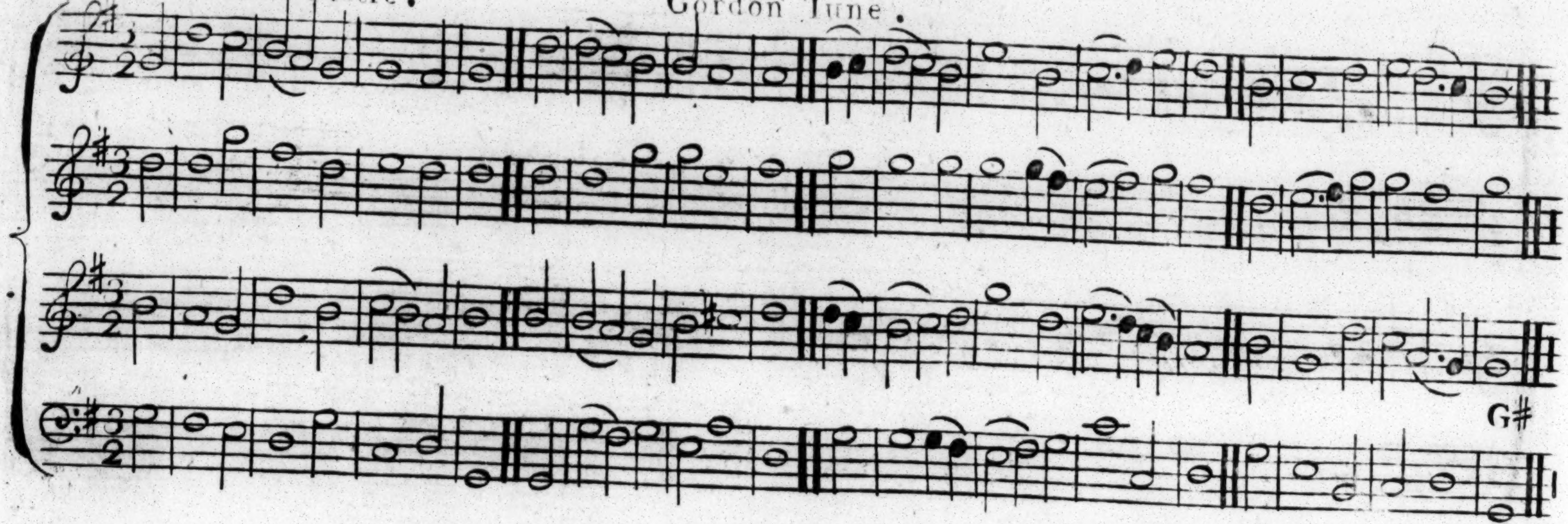


S^t George's Tune.

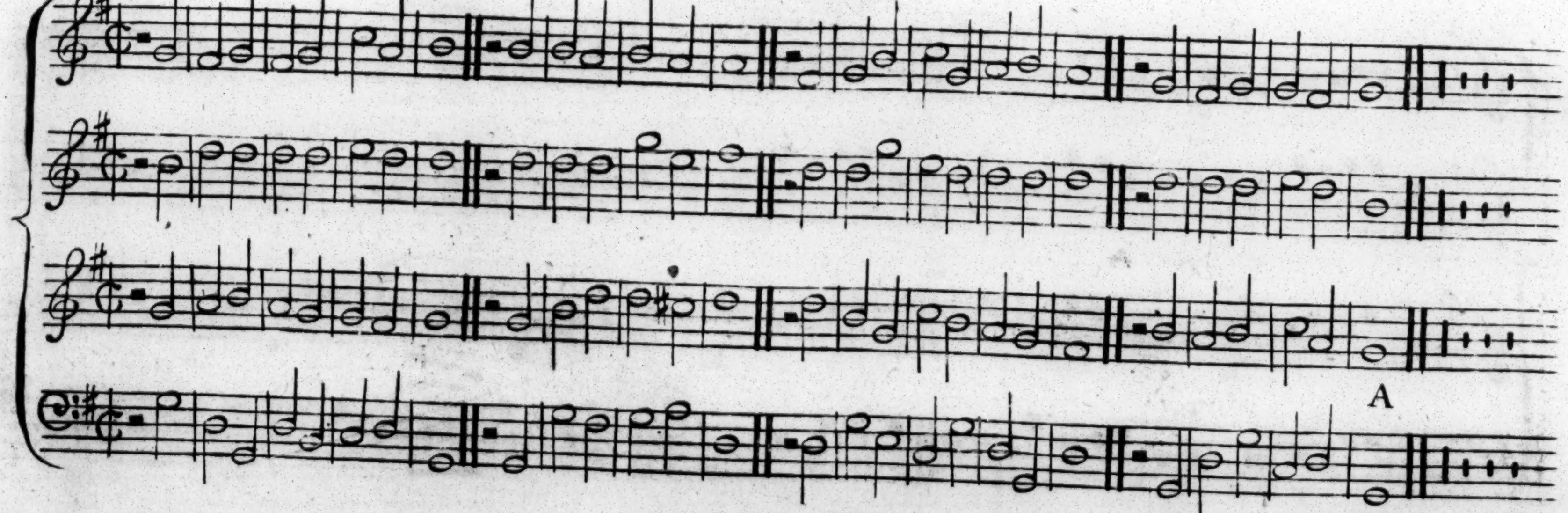


Common Metre.

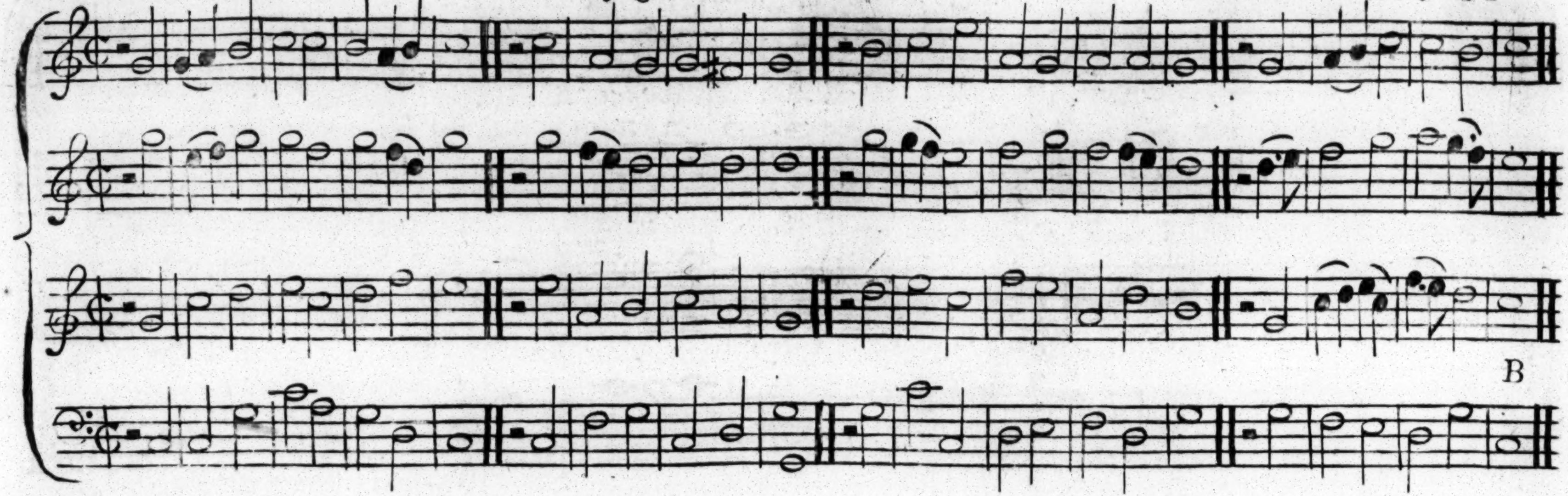
Gordon Tune.



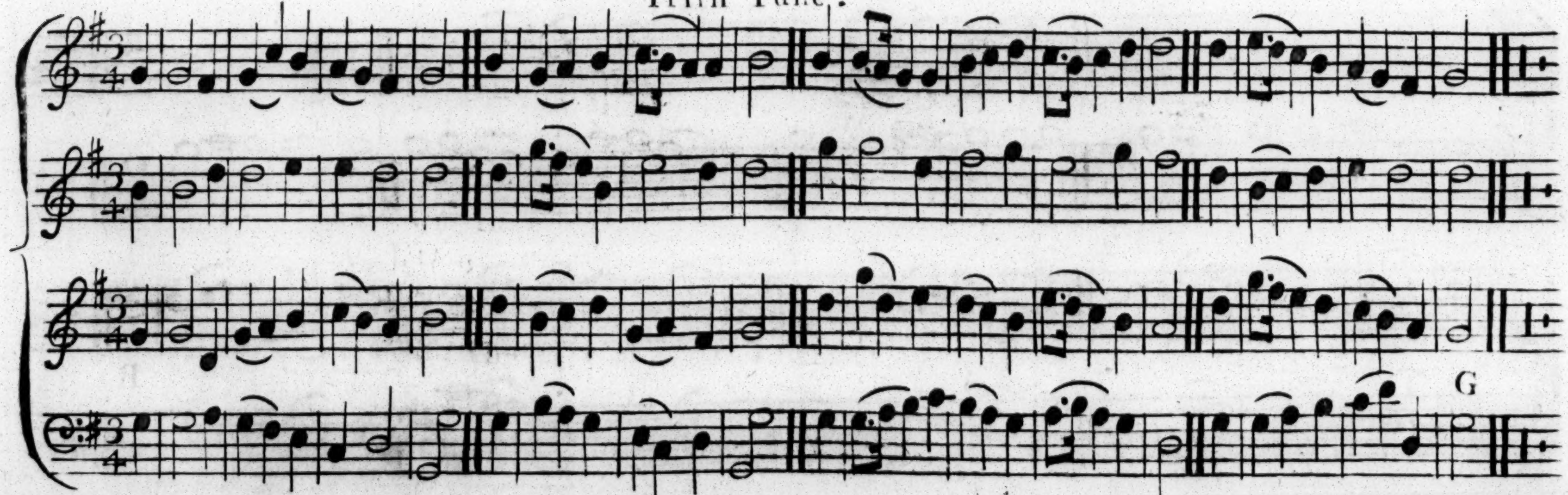
Hertford Tune.



Sᵗ James's Tune. Common Mètre.

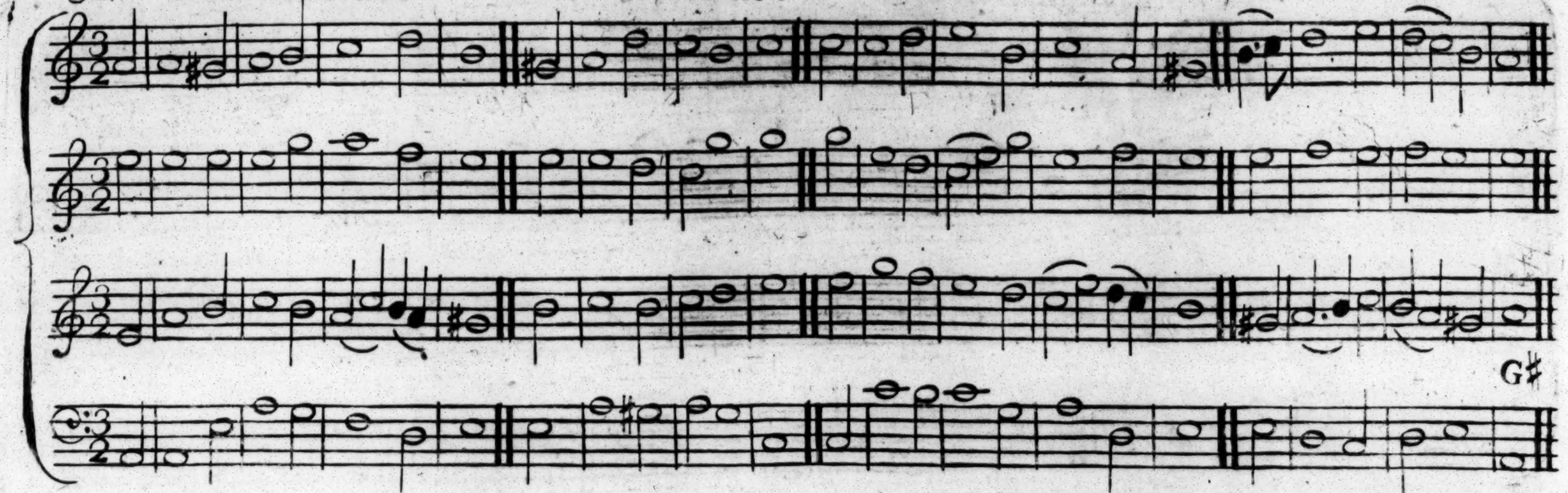


Iriſh Tune.

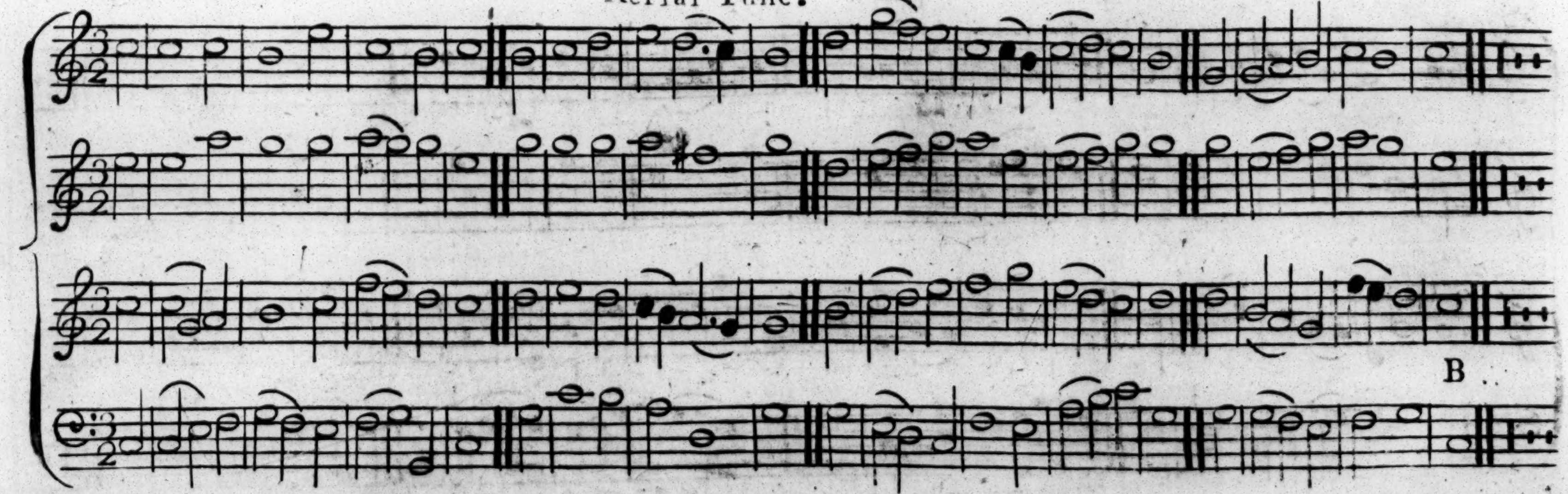


Common Metre.

St Ives Tune.

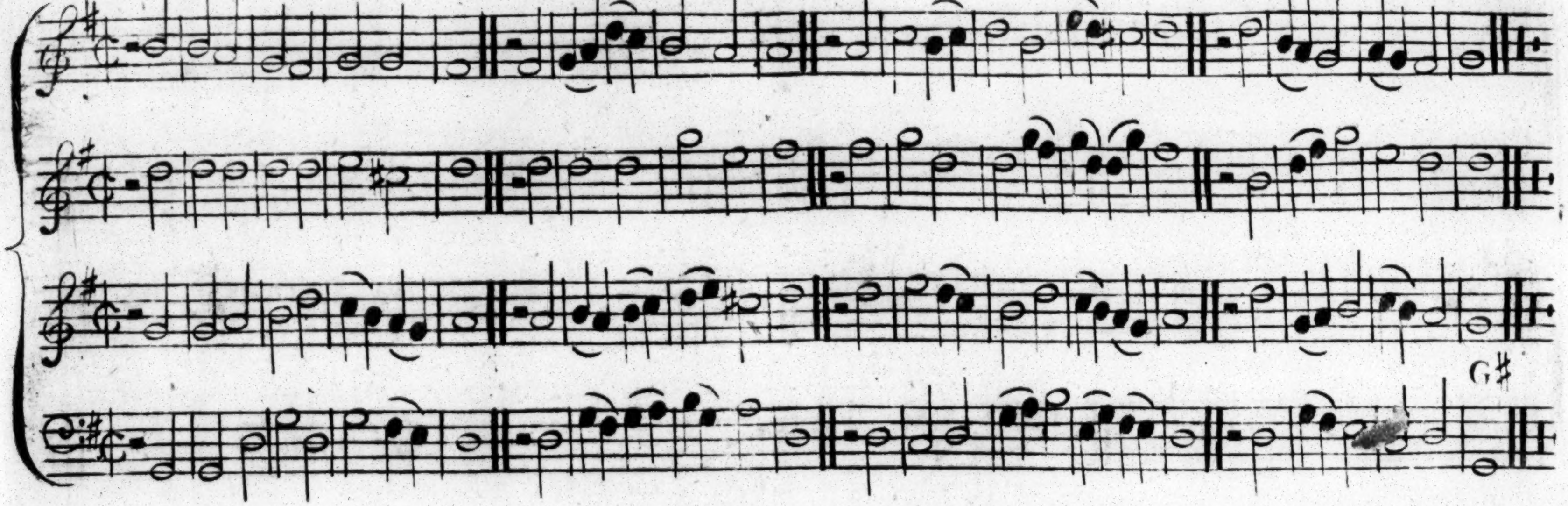


Kerſal Tune.

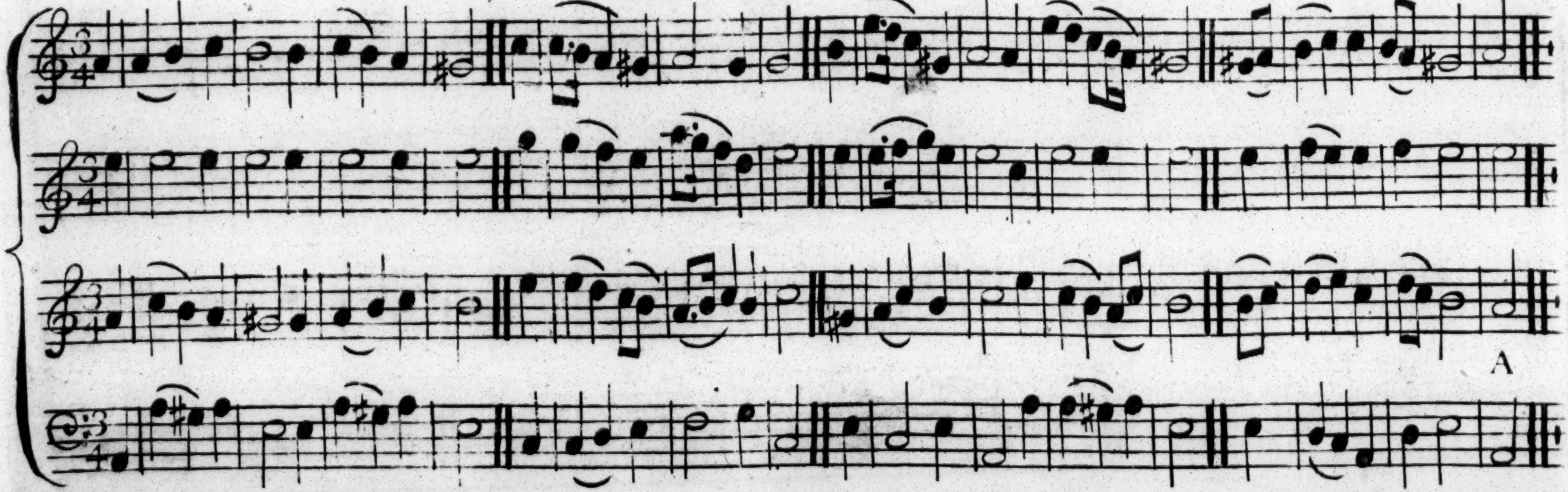


Kidderminſter Tune.

Common Metre.

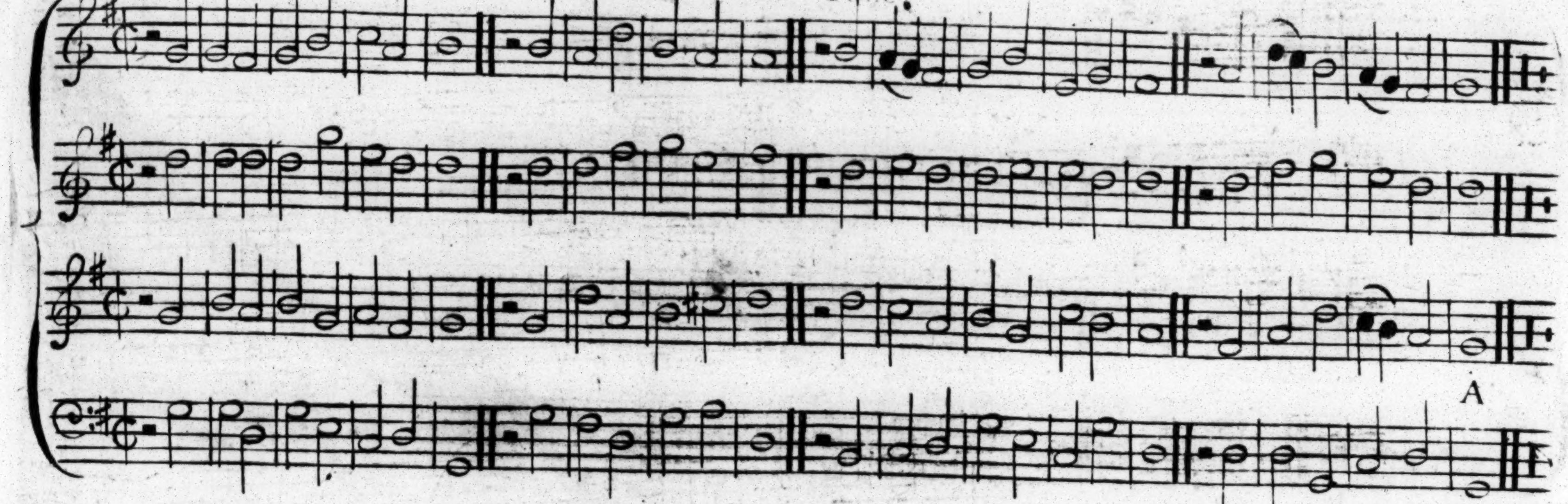


Leeds Tune.

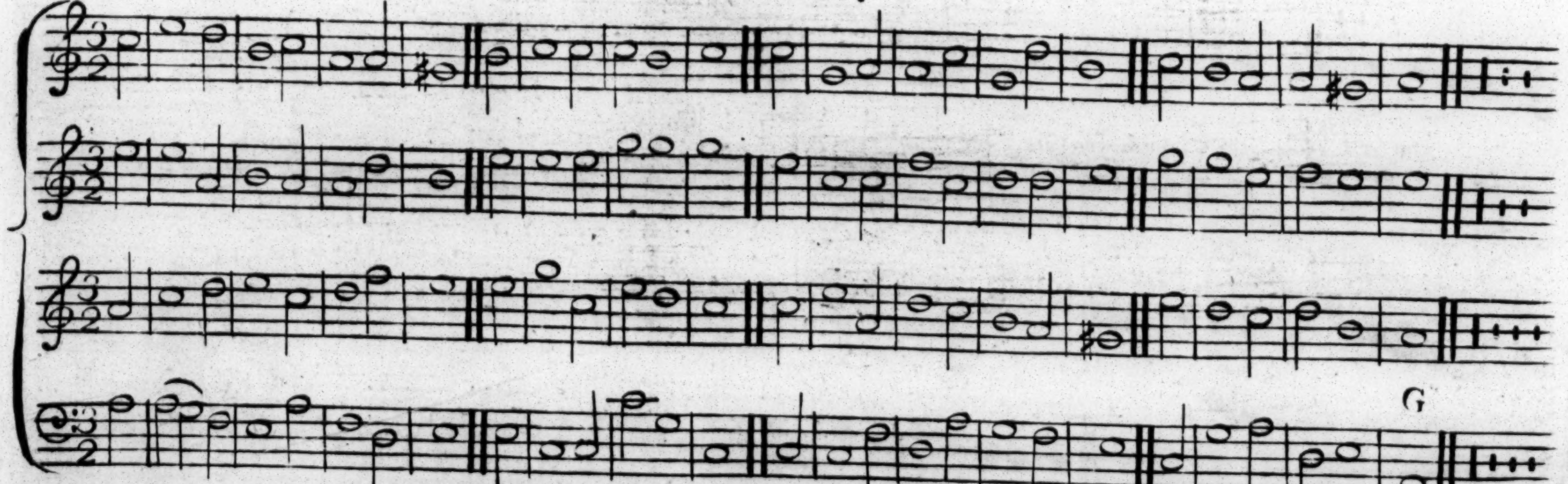


Common Metre.

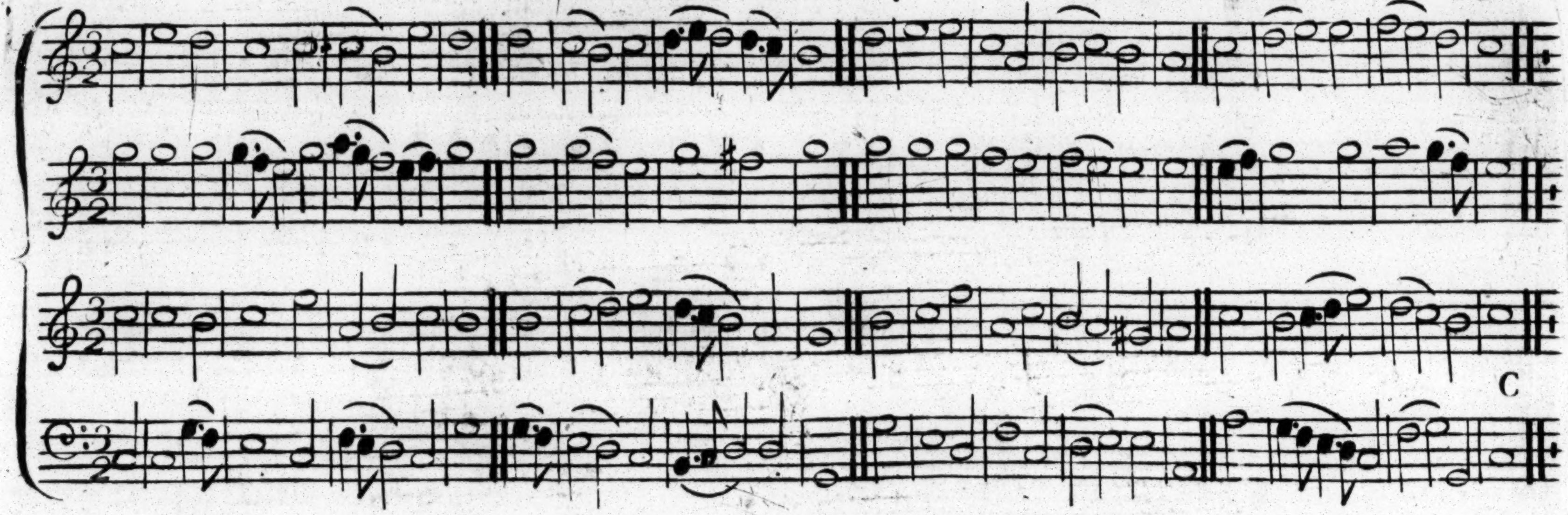
Leek Tune.



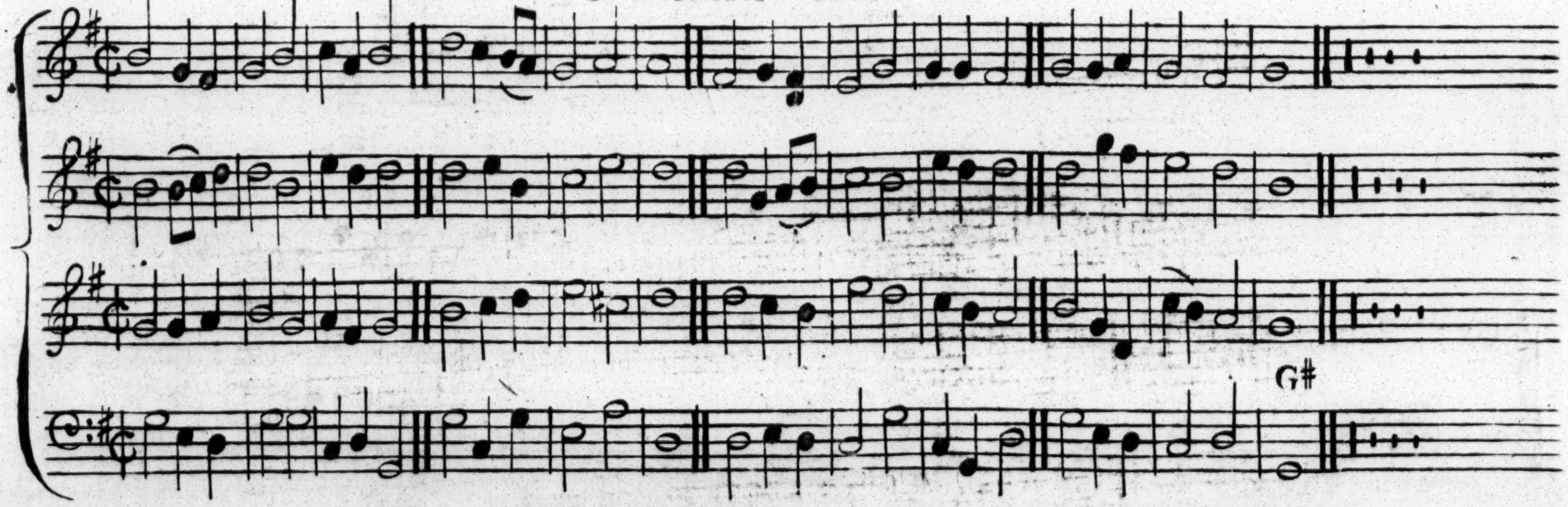
Manchester Tune.



Manchester new Tune. Common Metre.

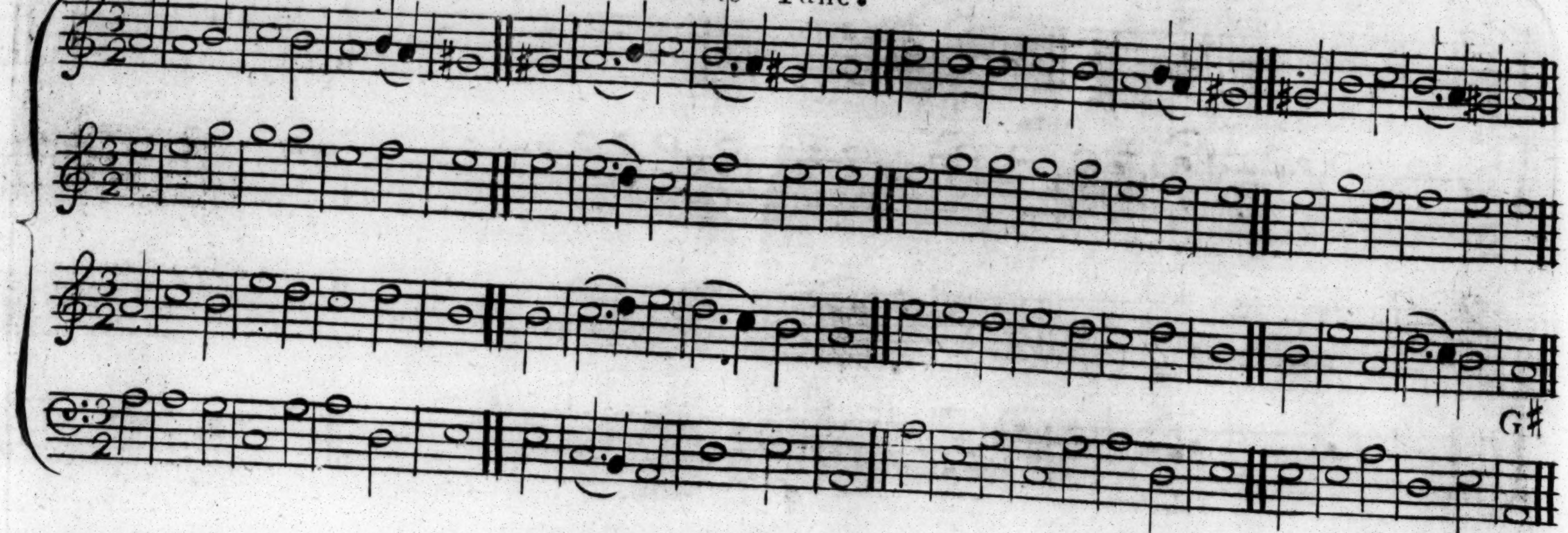


S^t Michael's Tune.

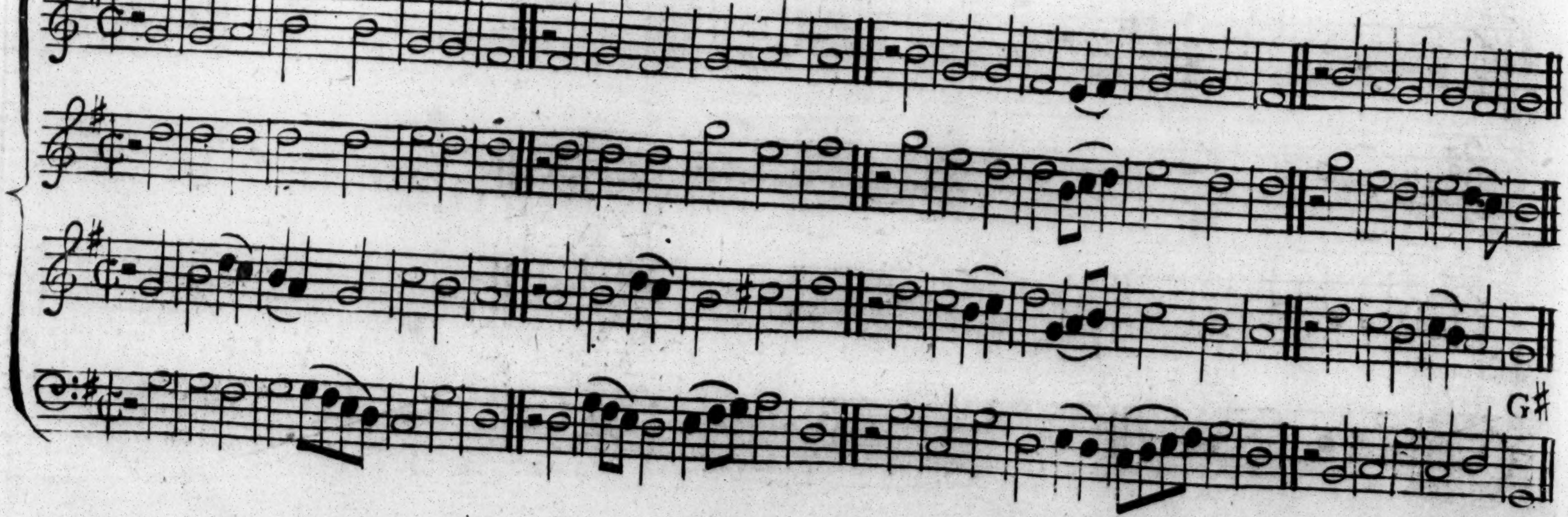


Common Metre.

St Neots Tune.

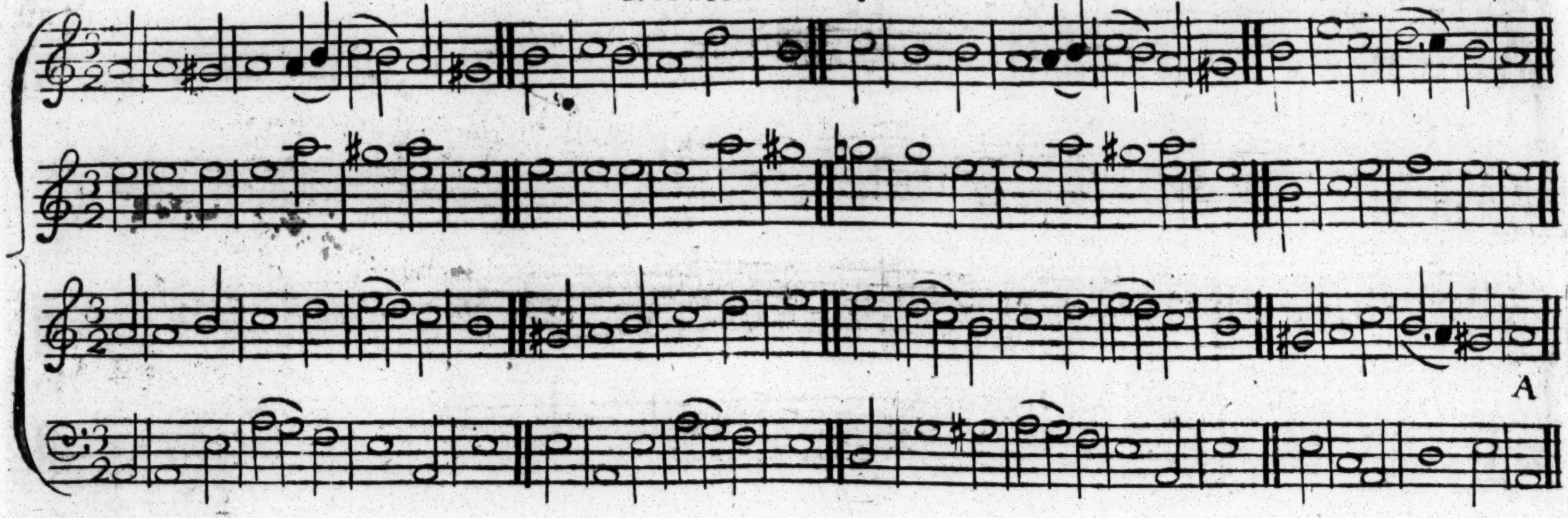


Northampton Tune.

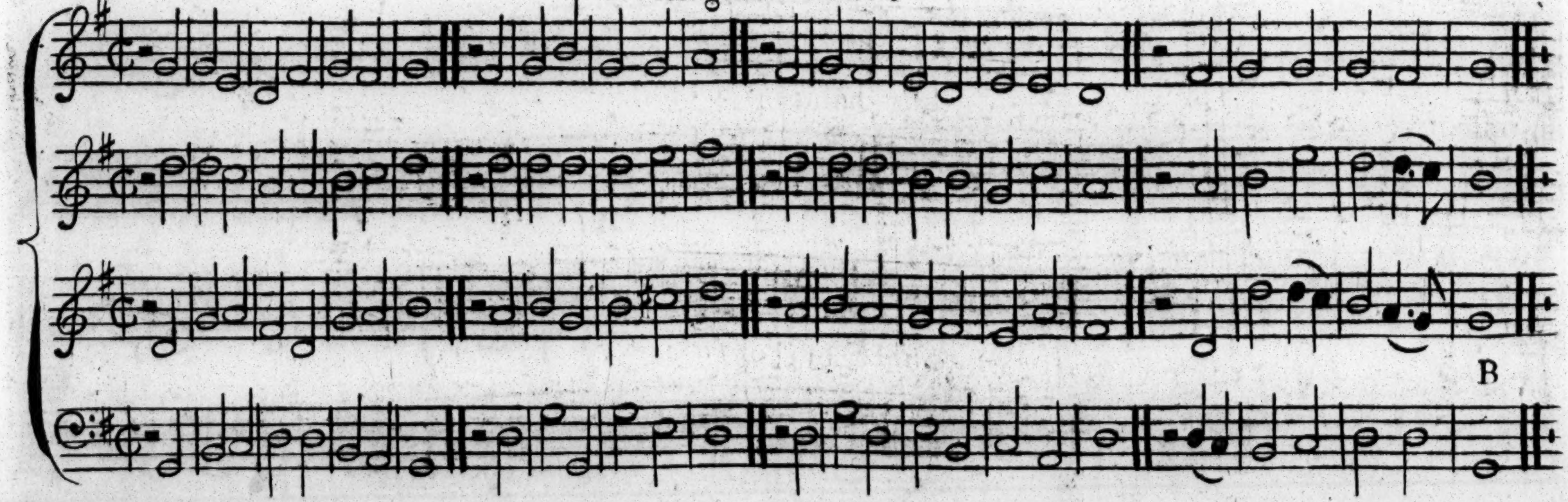


Norwich Tune.

Common Metre

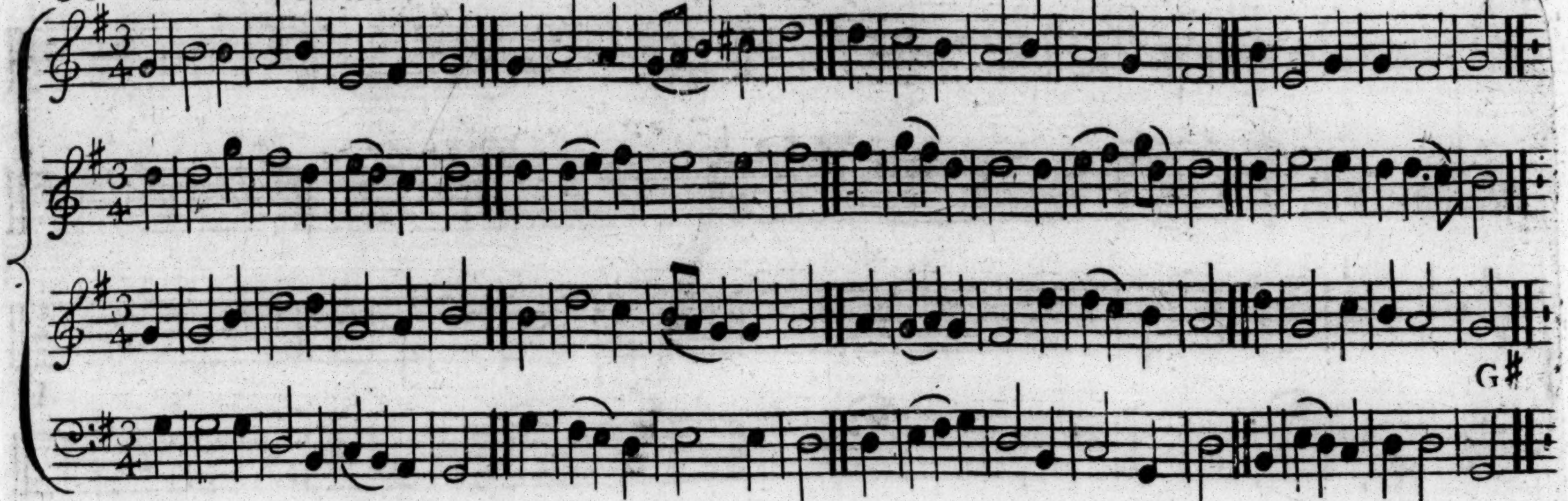


Nottingham Tune.

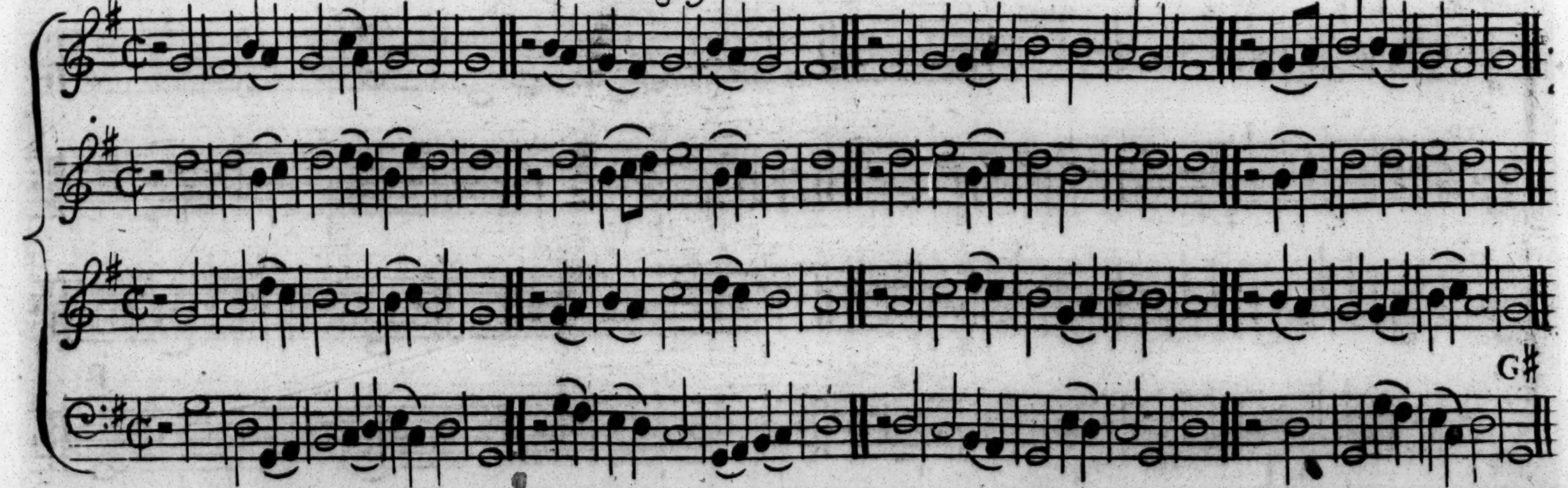


Common Metre.

Portſmouth Tune.

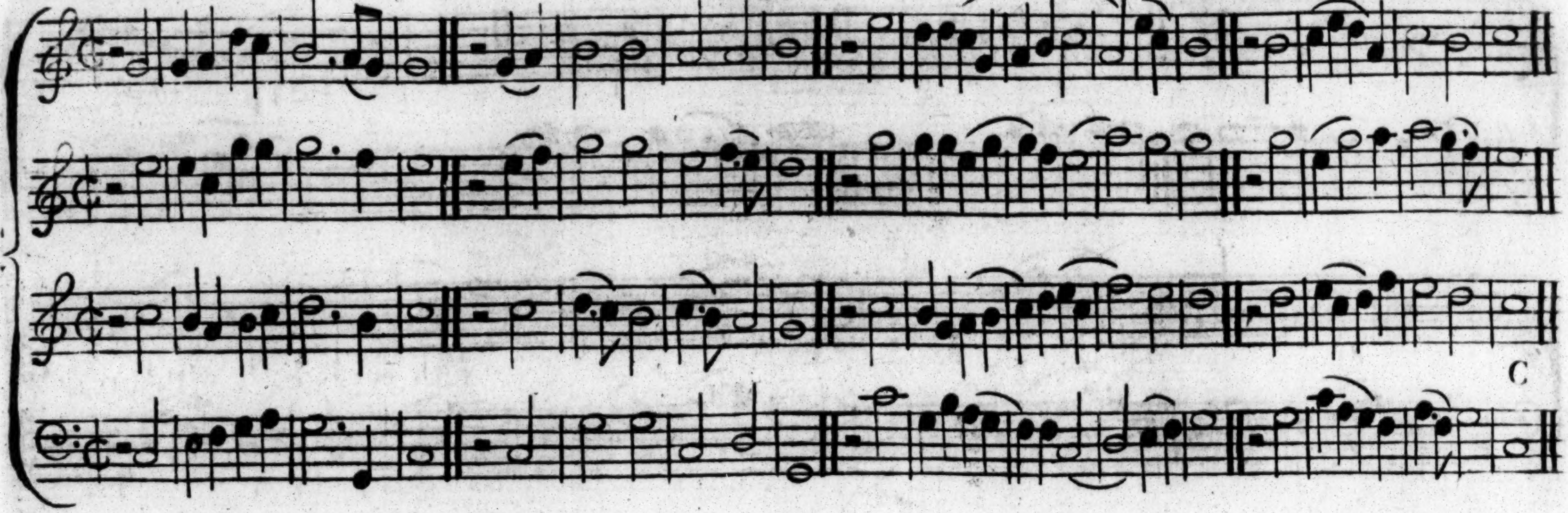


Ringley Tune.

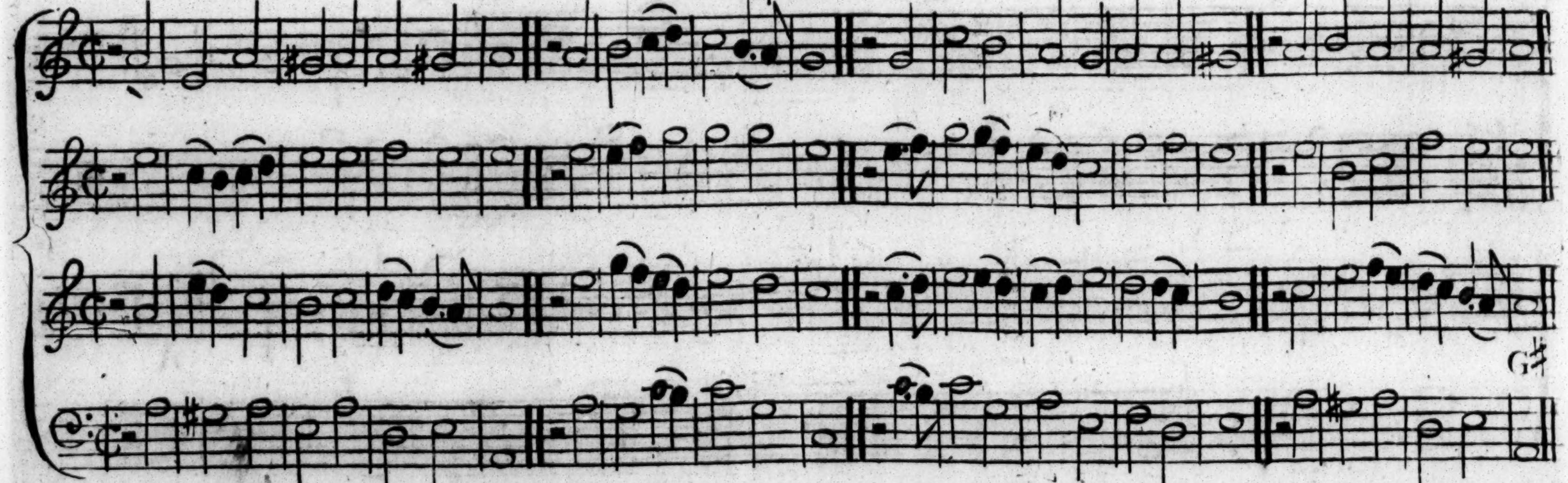


Sevenoak's Tune.

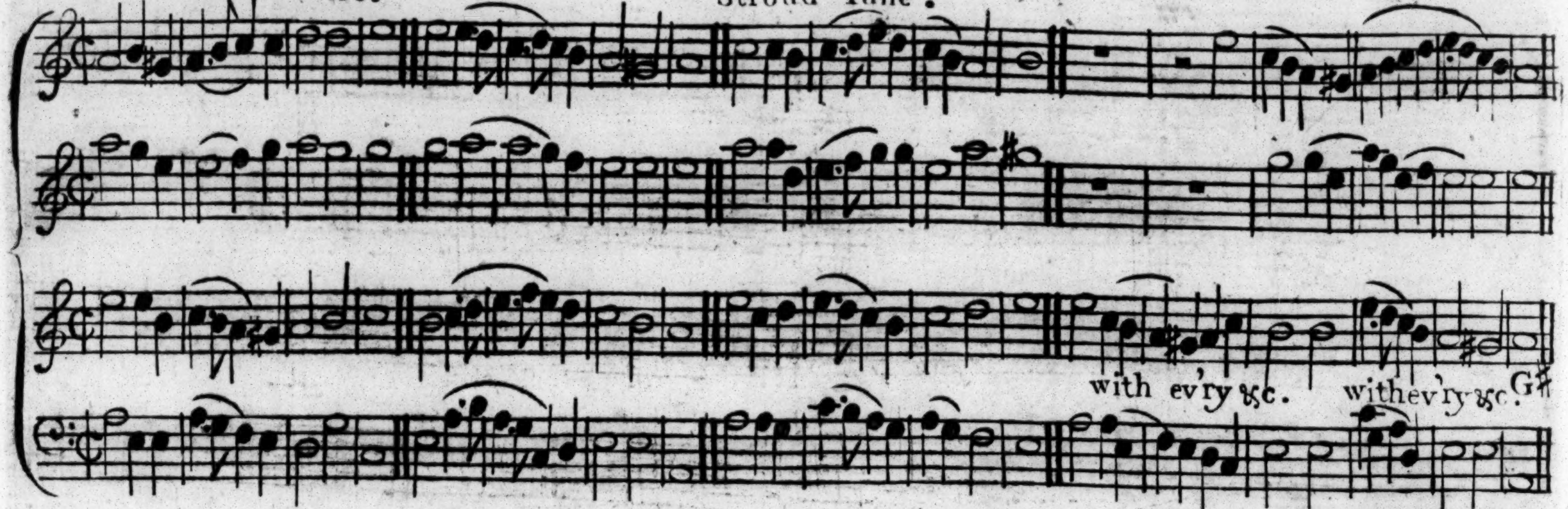
Common Metre.



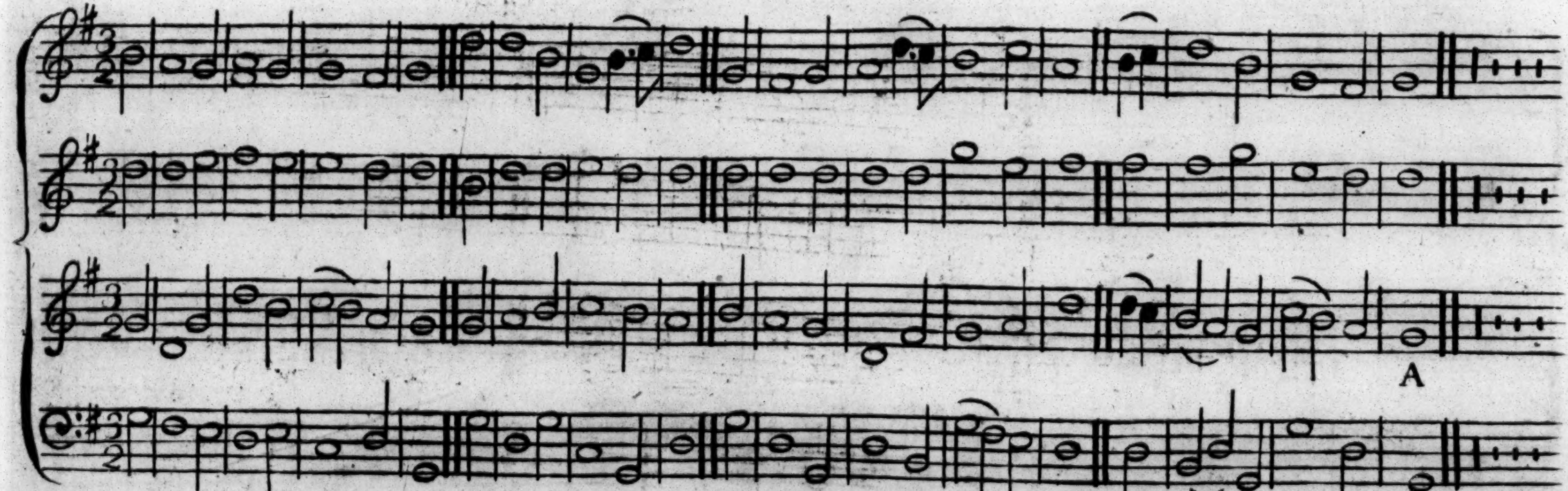
Southampton Tune.



Stroud Tune.

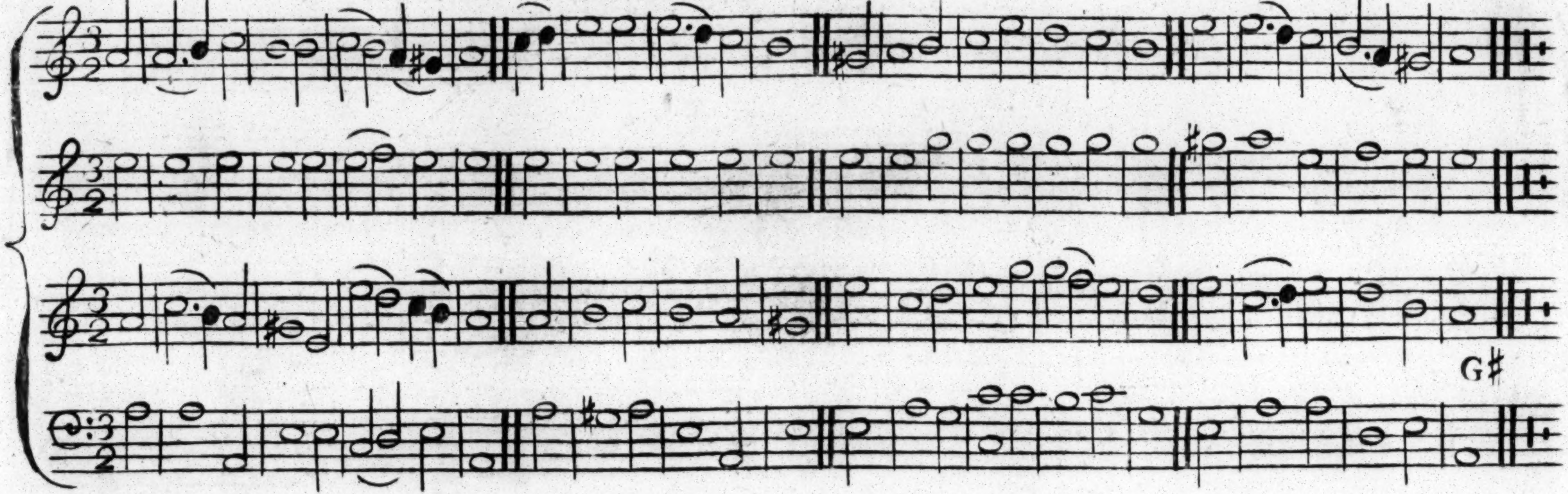


Stroudwater Tune.

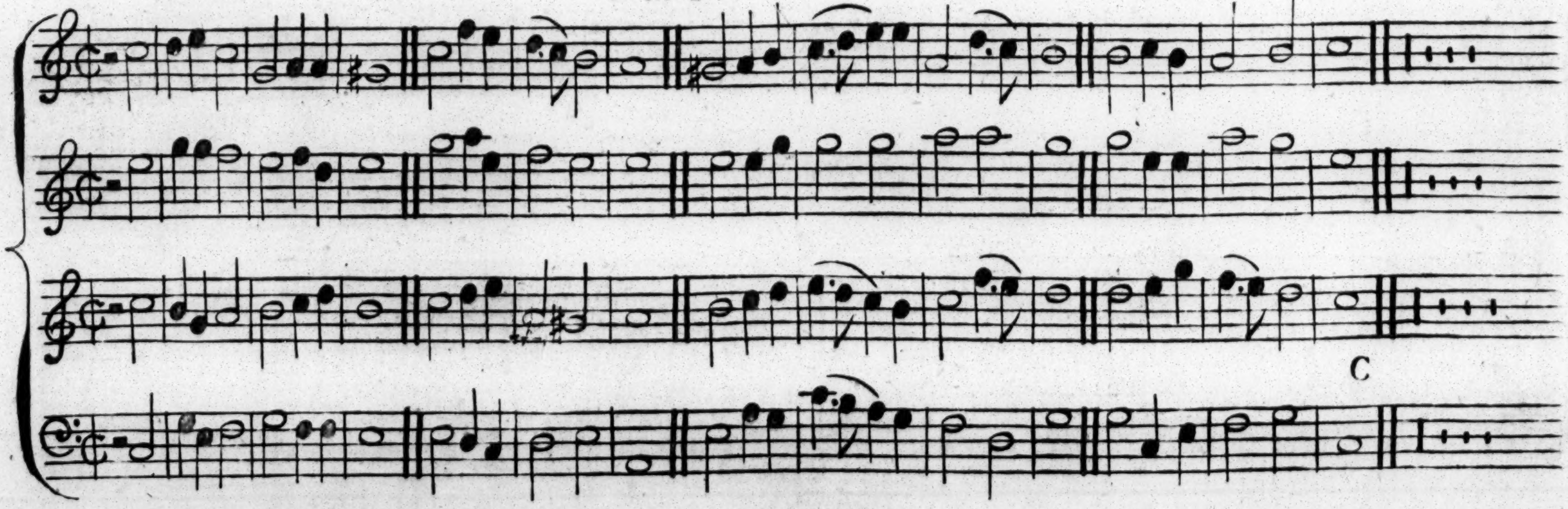


Sturminſter.

Common Metre.

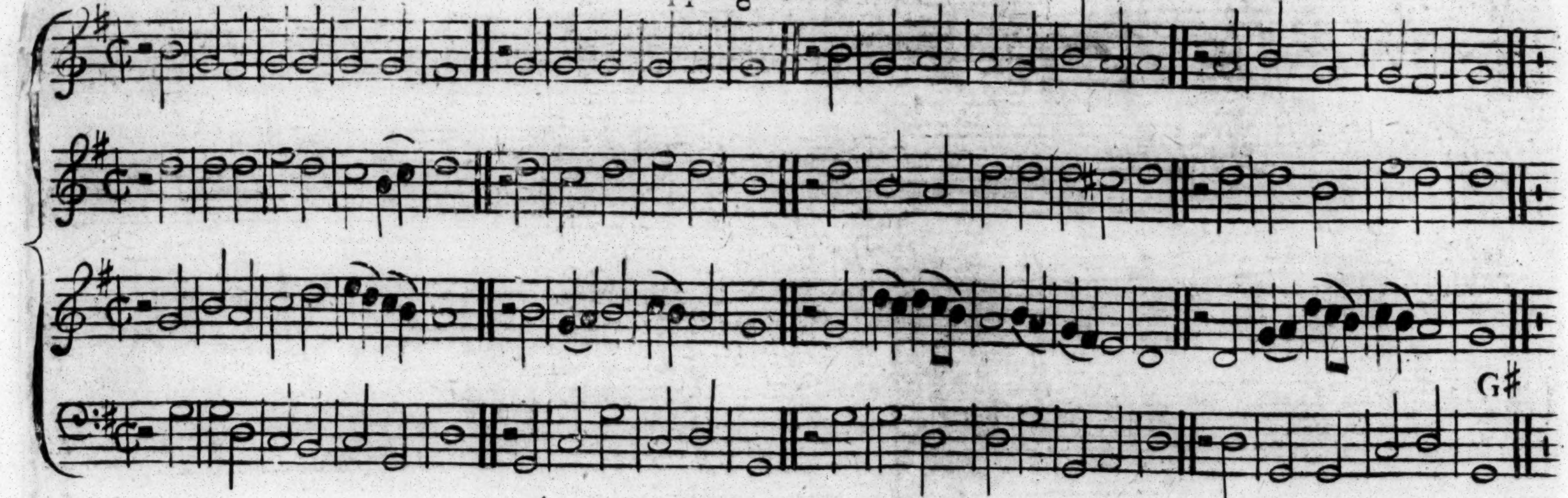


Totneſs.

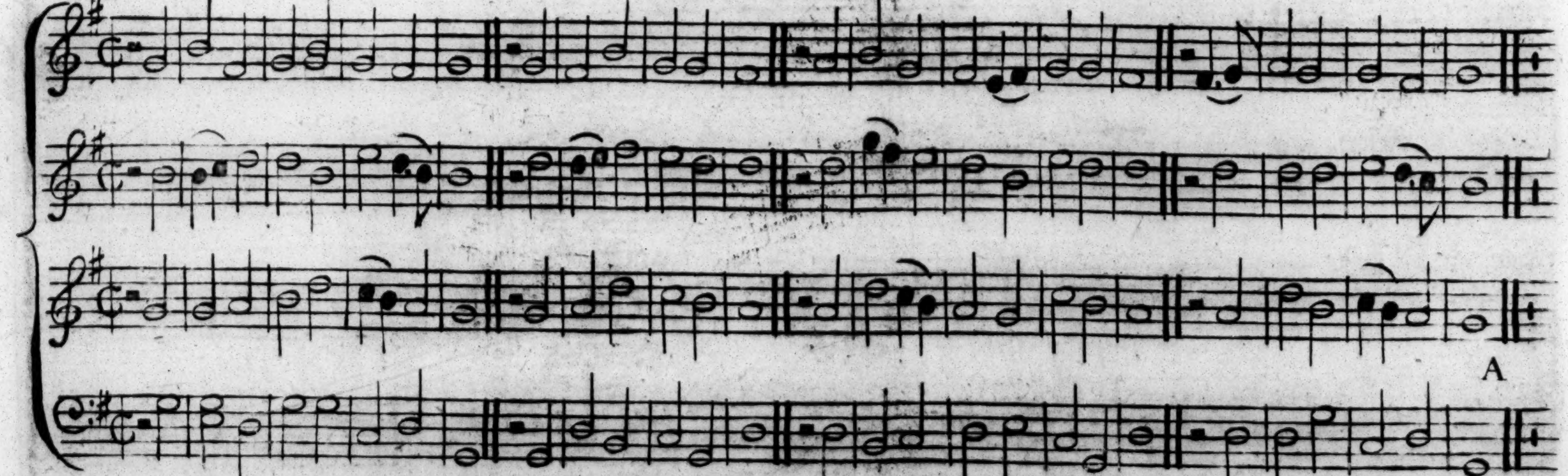


Common Metre.

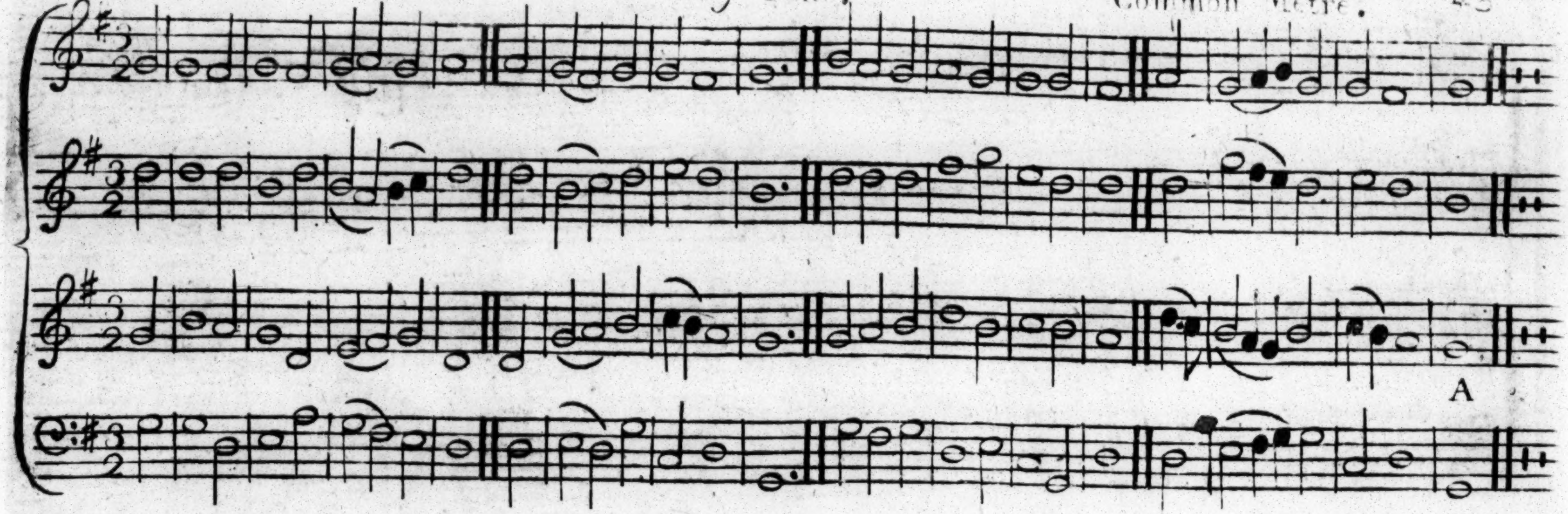
Uppingham Tune.



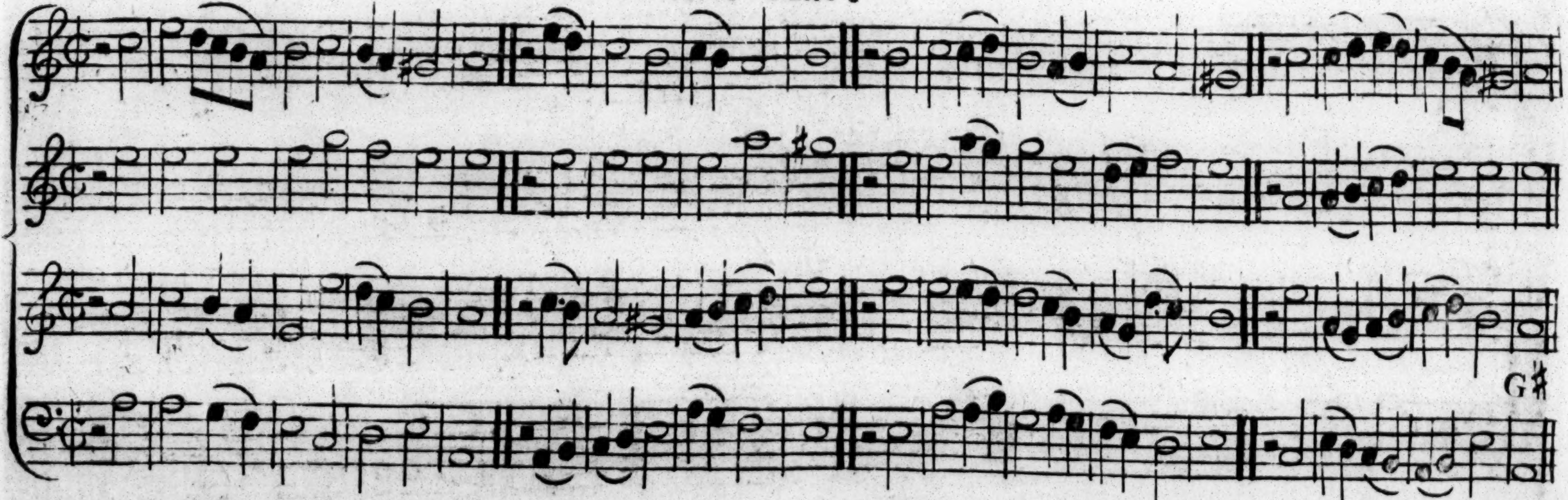
Wakefield Tune.



Walney Tune. Common Metre.

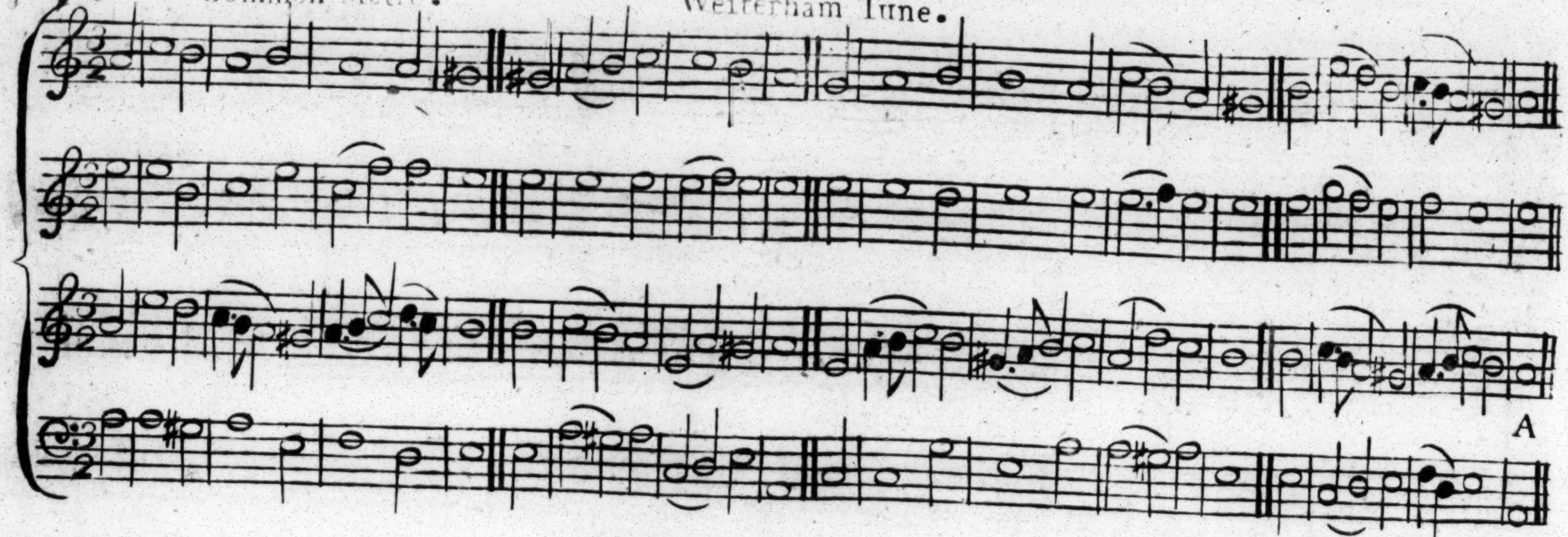


Walsal Tune.

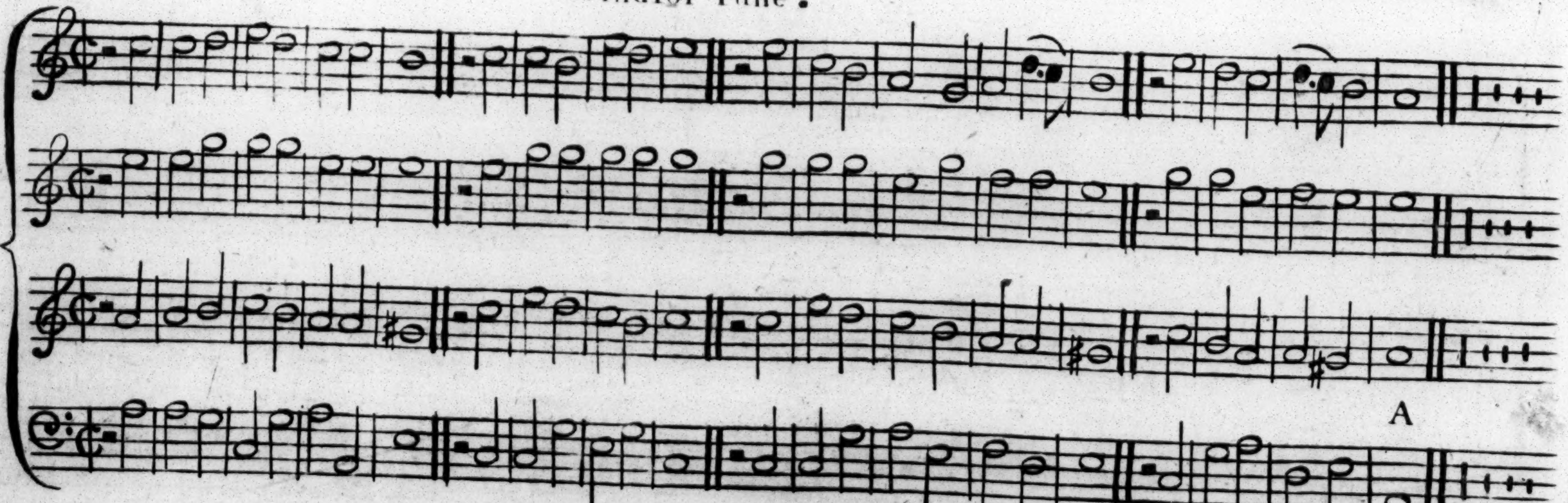


Common Metre.

Weſterham Tune.

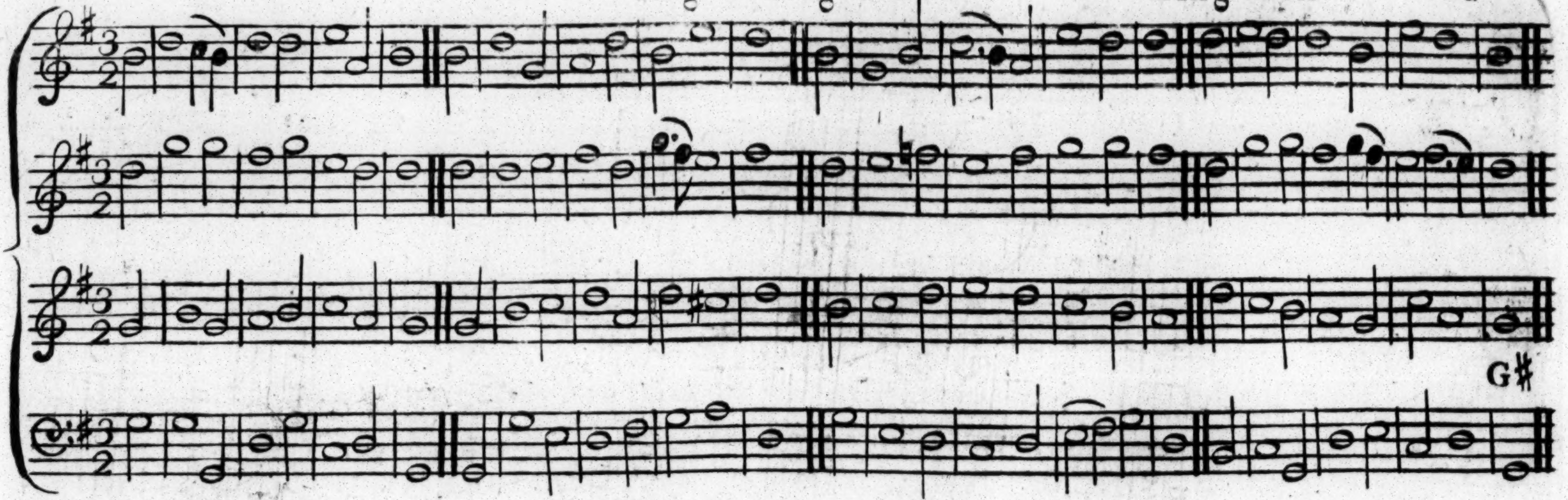


Windſor Tune.

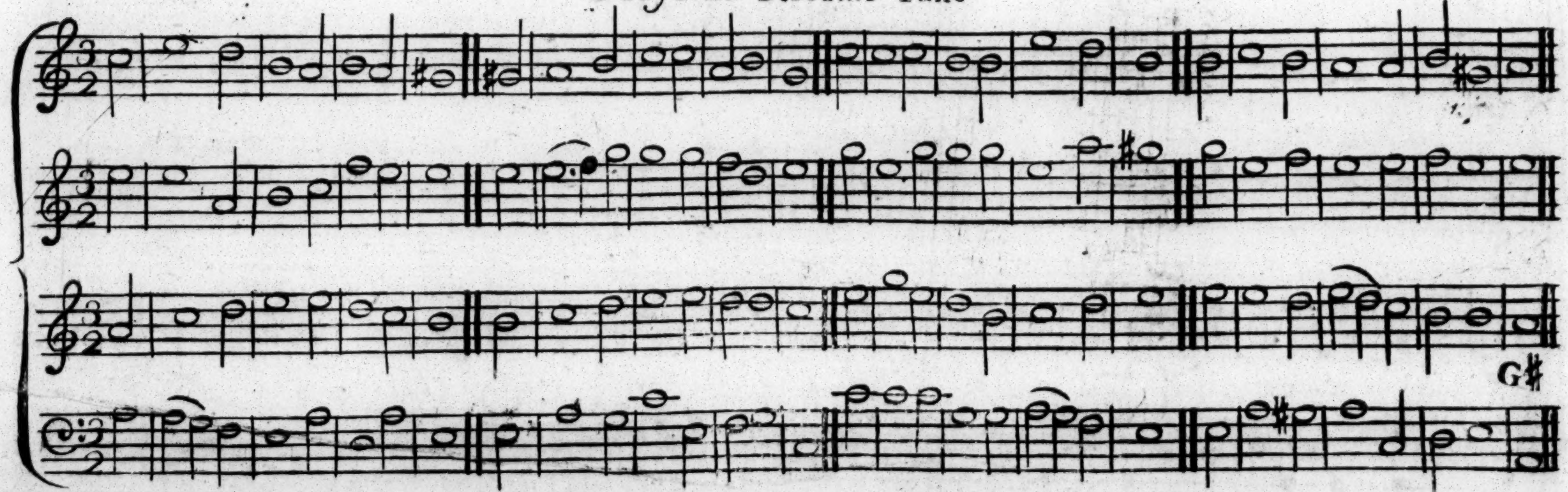


Angels Song Tune

Long Metre

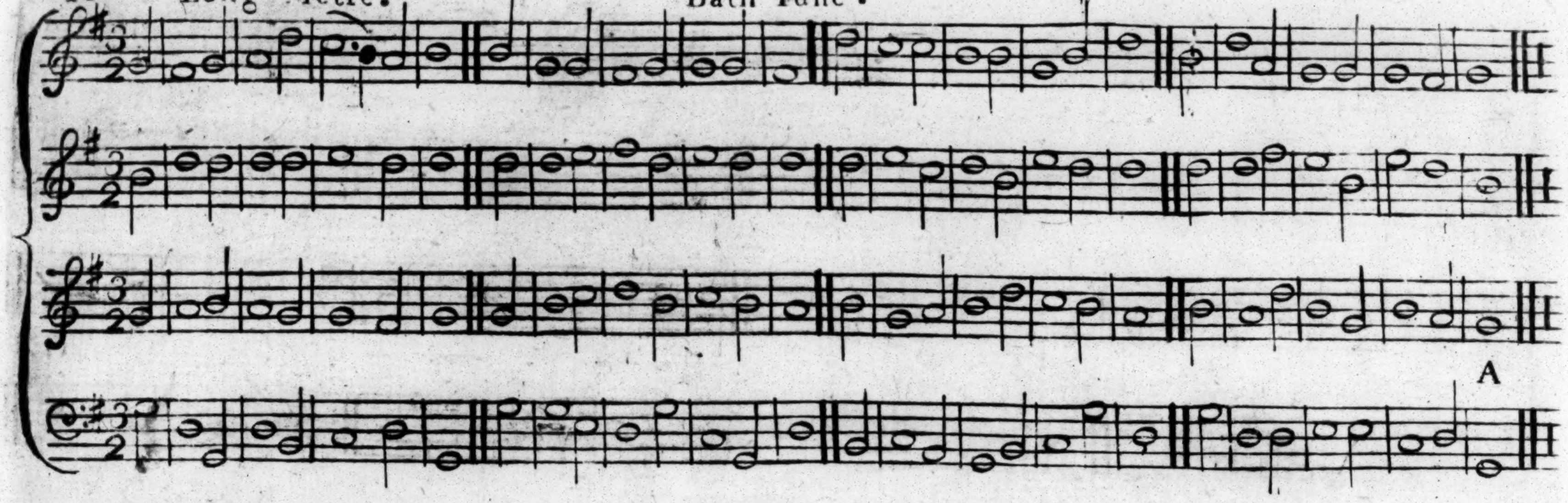


Babylon's Streams Tune

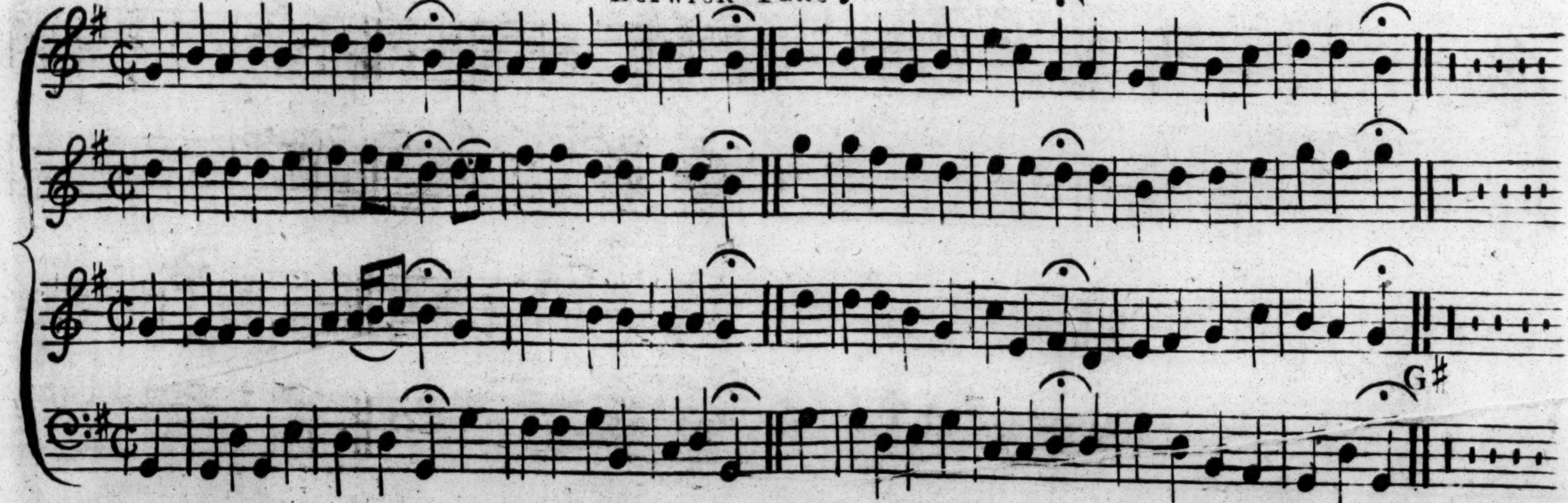


Long Metre.

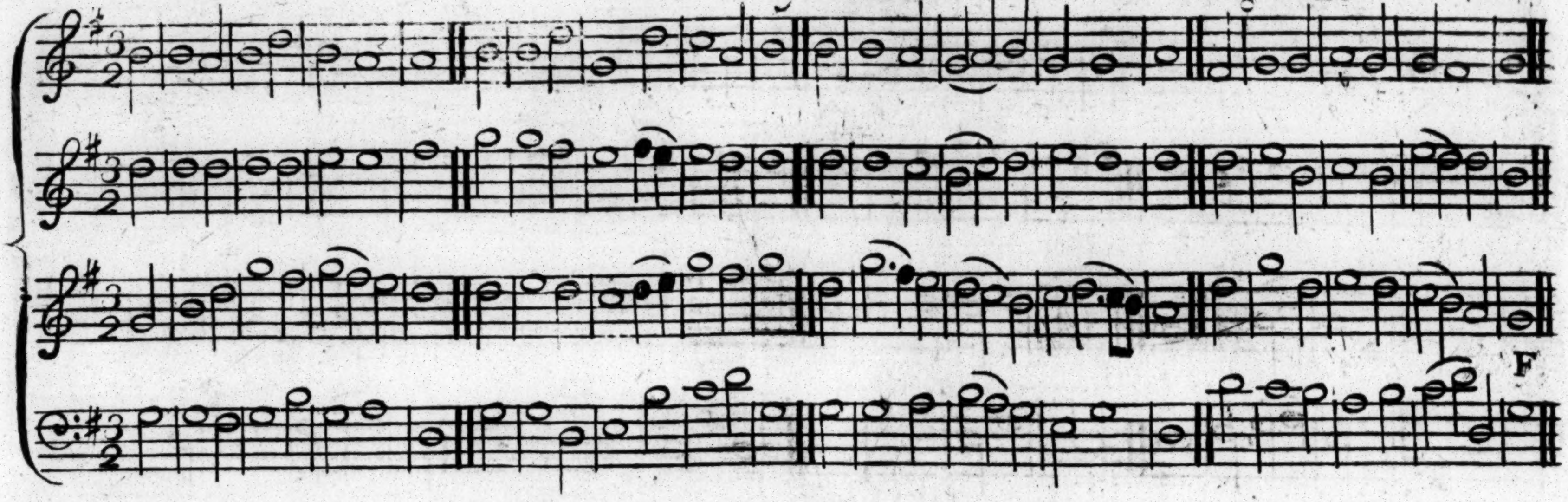
Bath Tune.



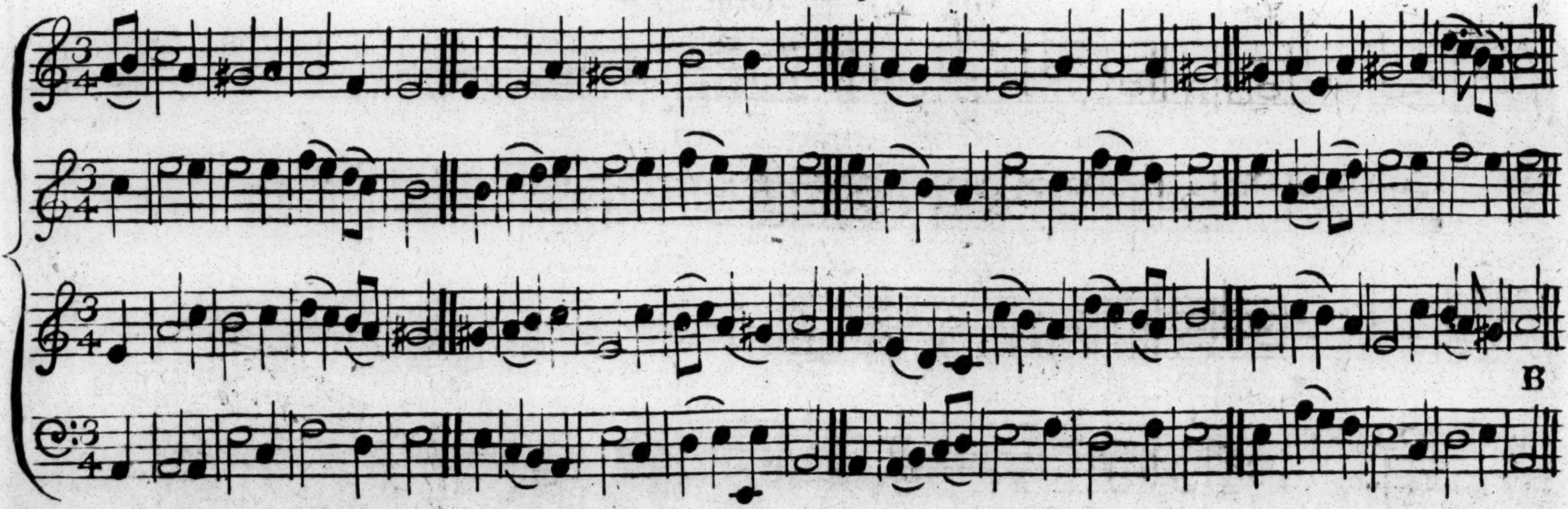
Berwick Tune.



Coventry Tune. Long Metre.

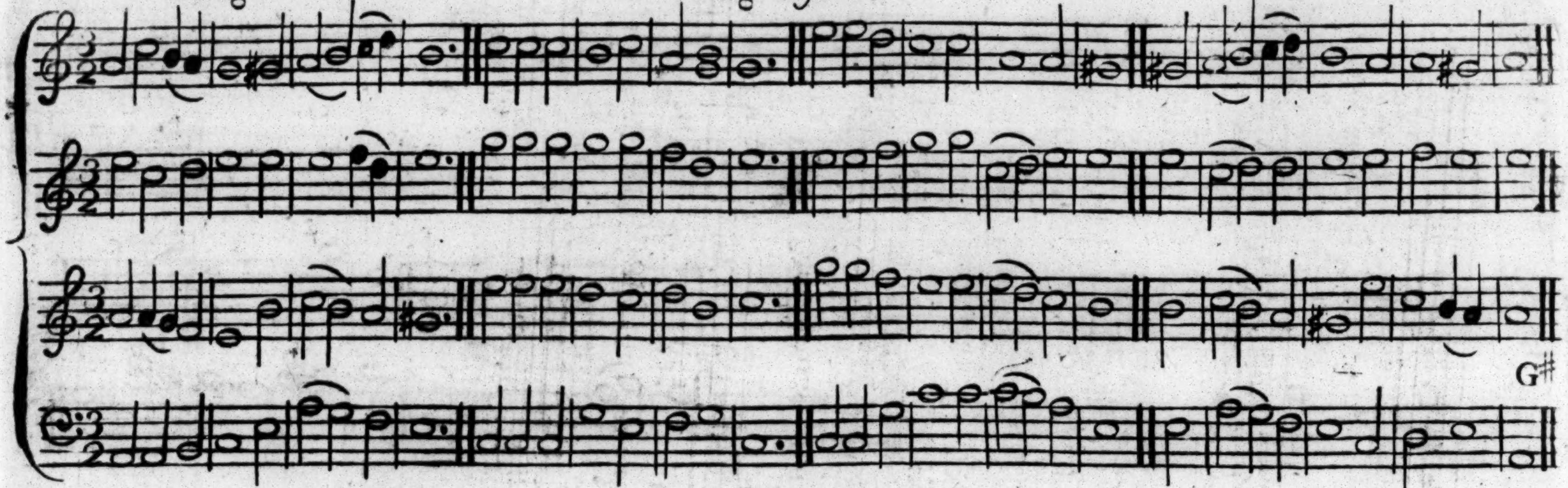


Darwent Tune.

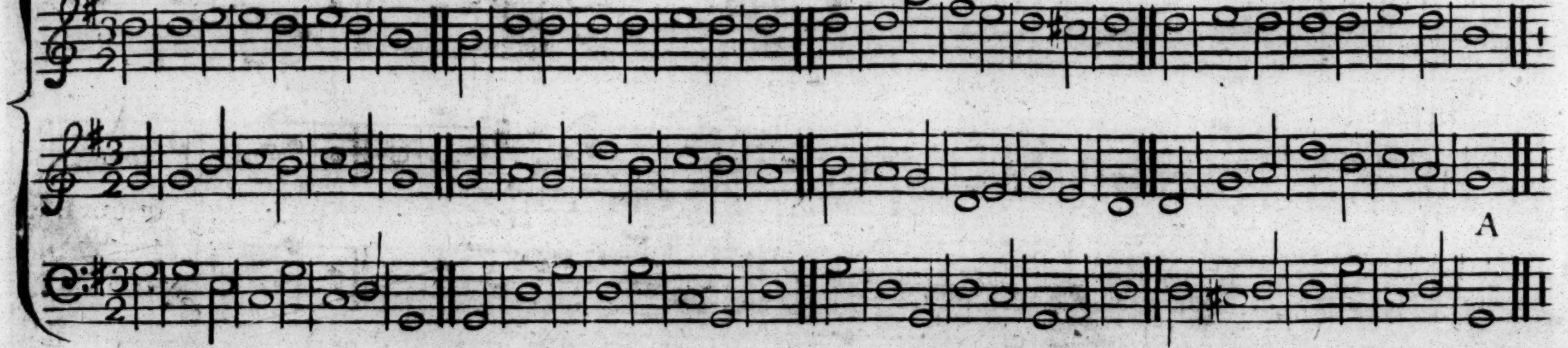


Long Metre.

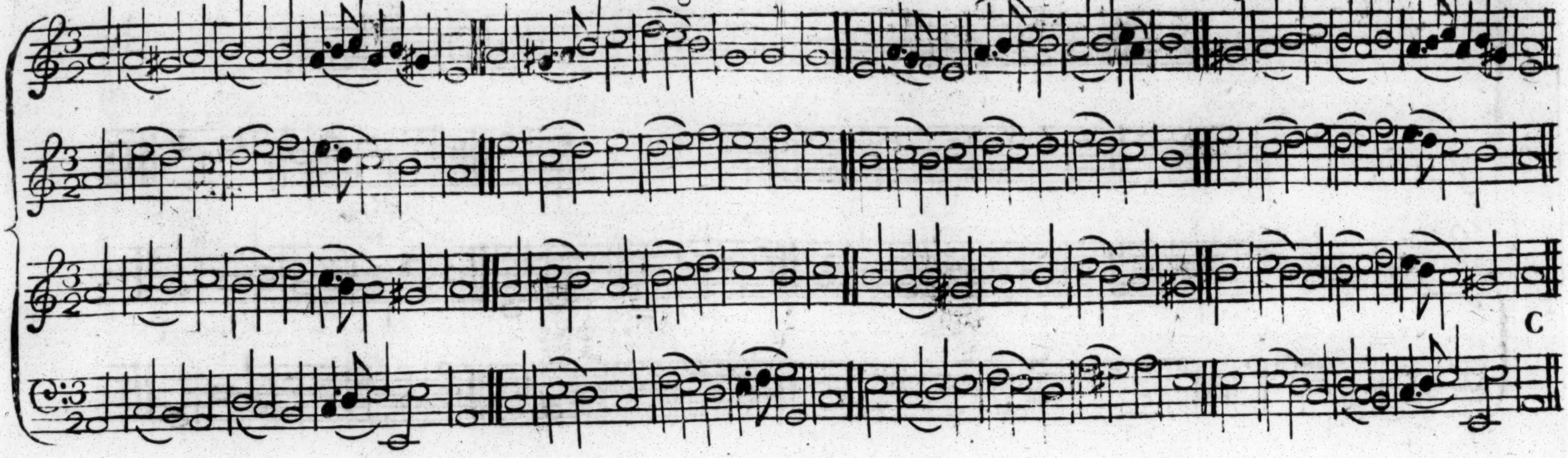
Evening Hymn.



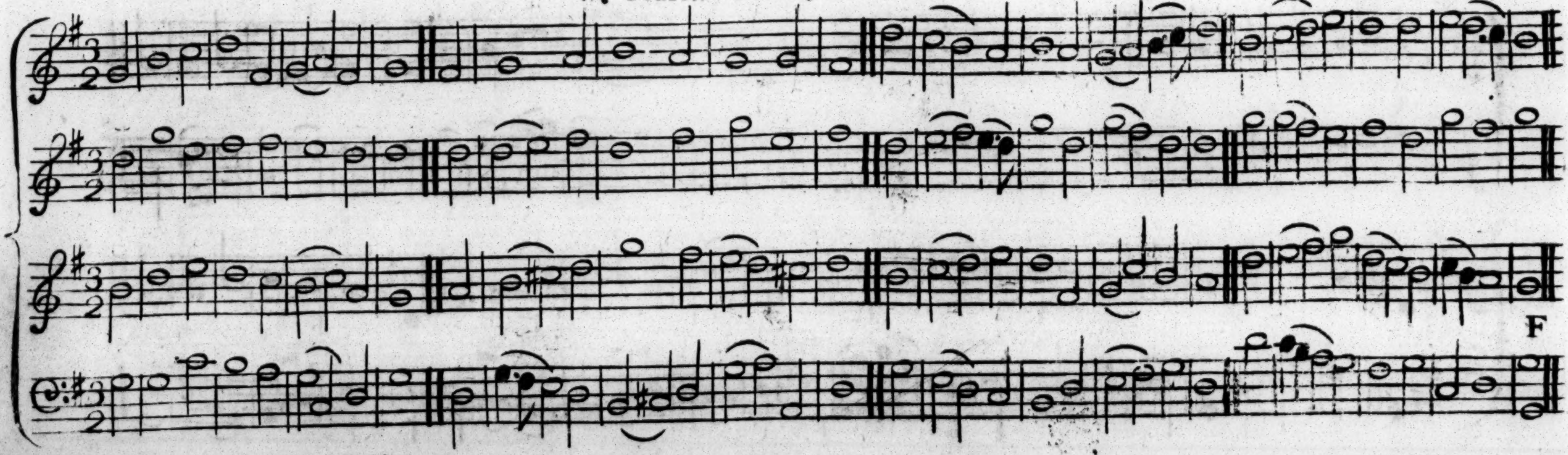
Green's 100 Pſalm Tune.



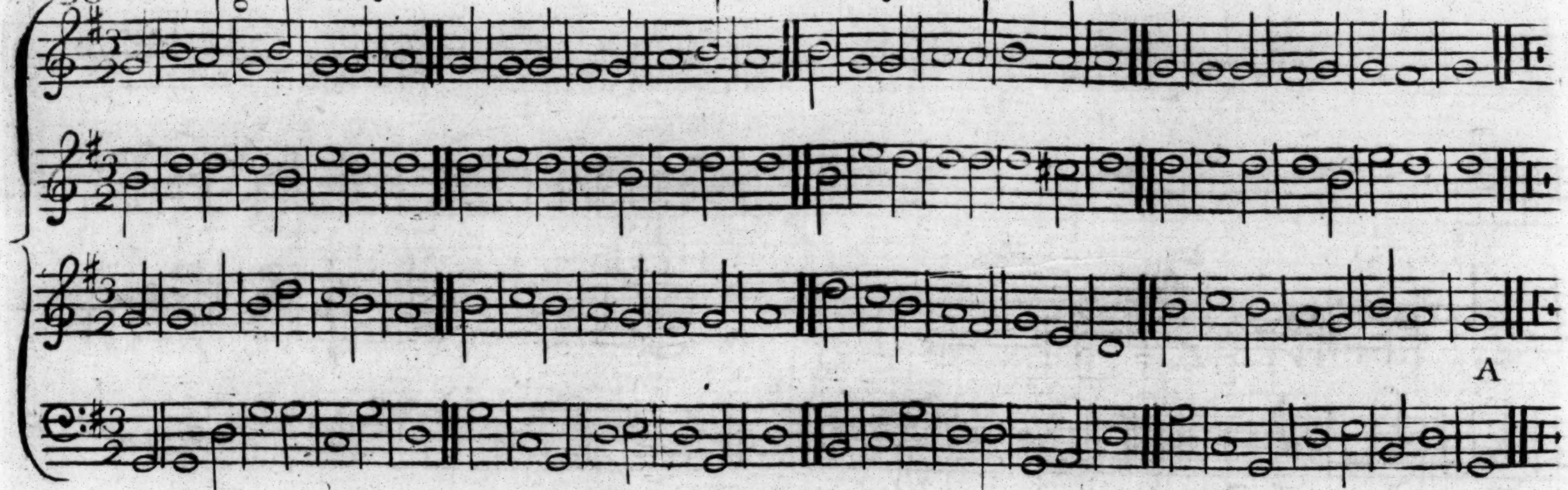
Lavington Tune. Long Metre



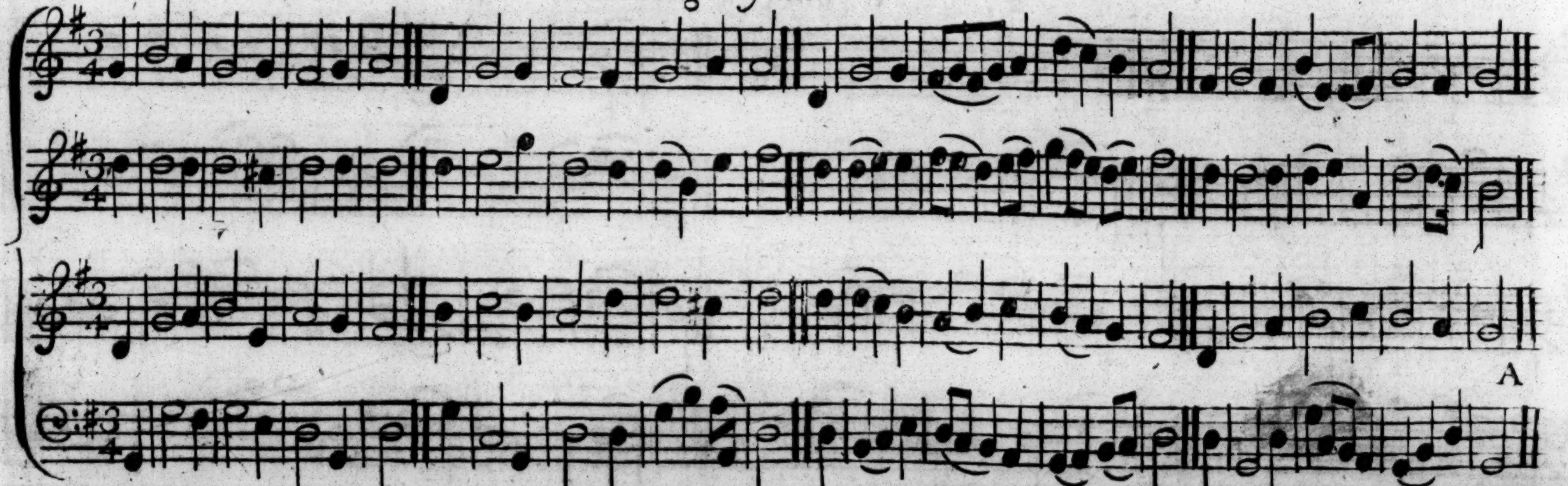
St. Marks Tune.



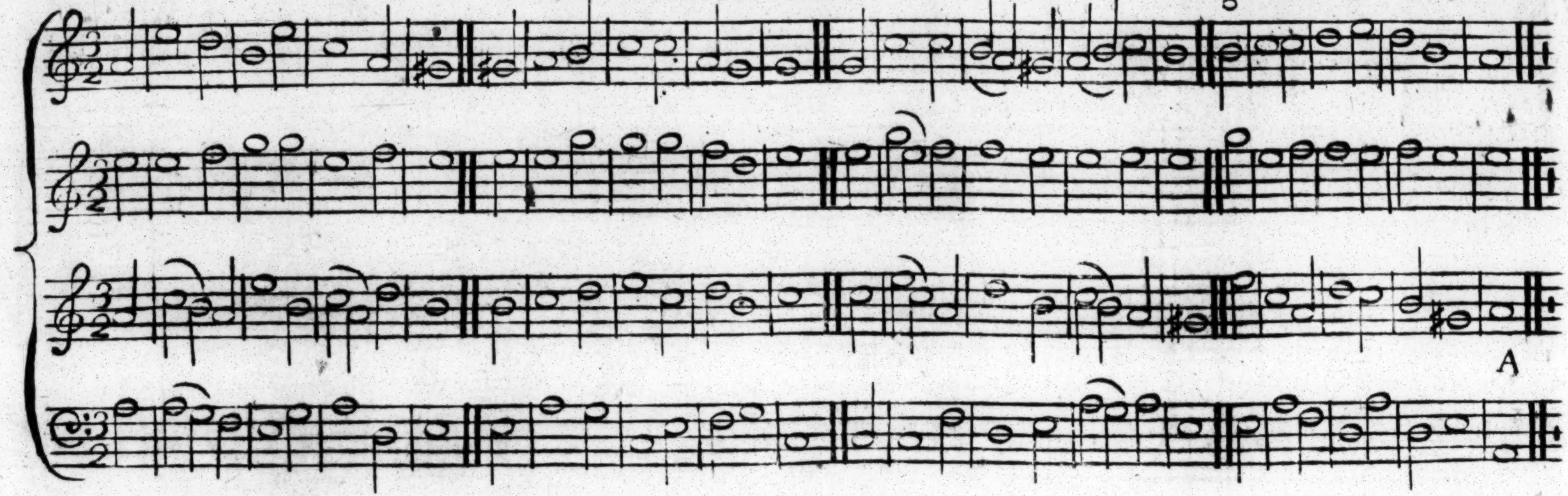
Long Metre. Minſhall Tune.



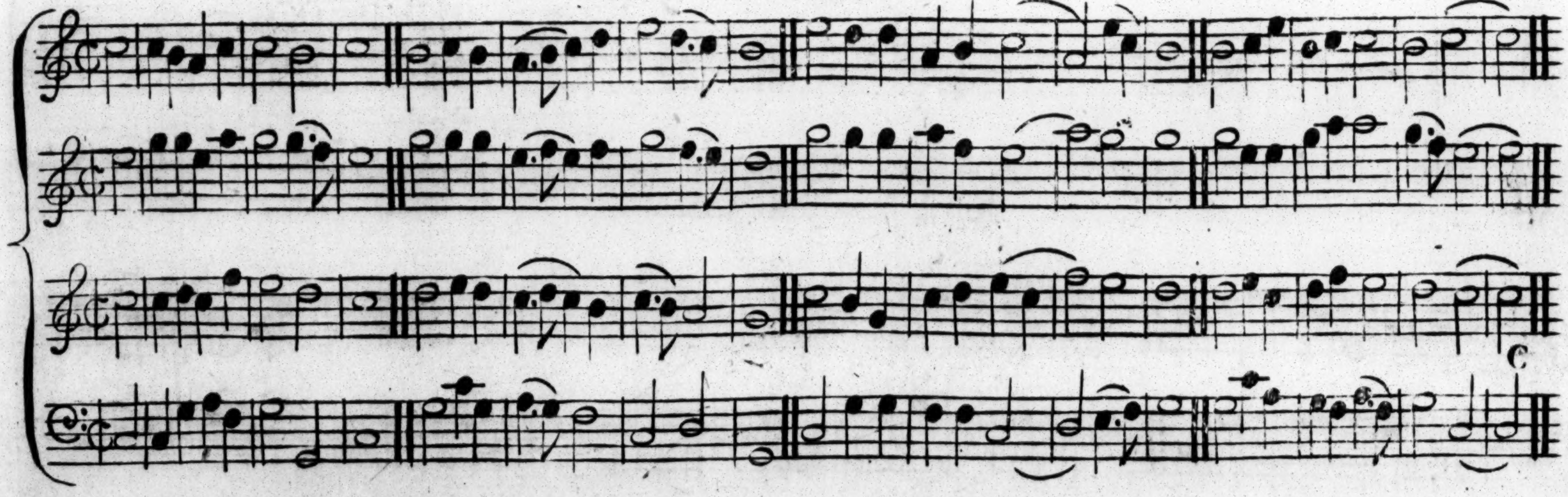
Morning Hymn.



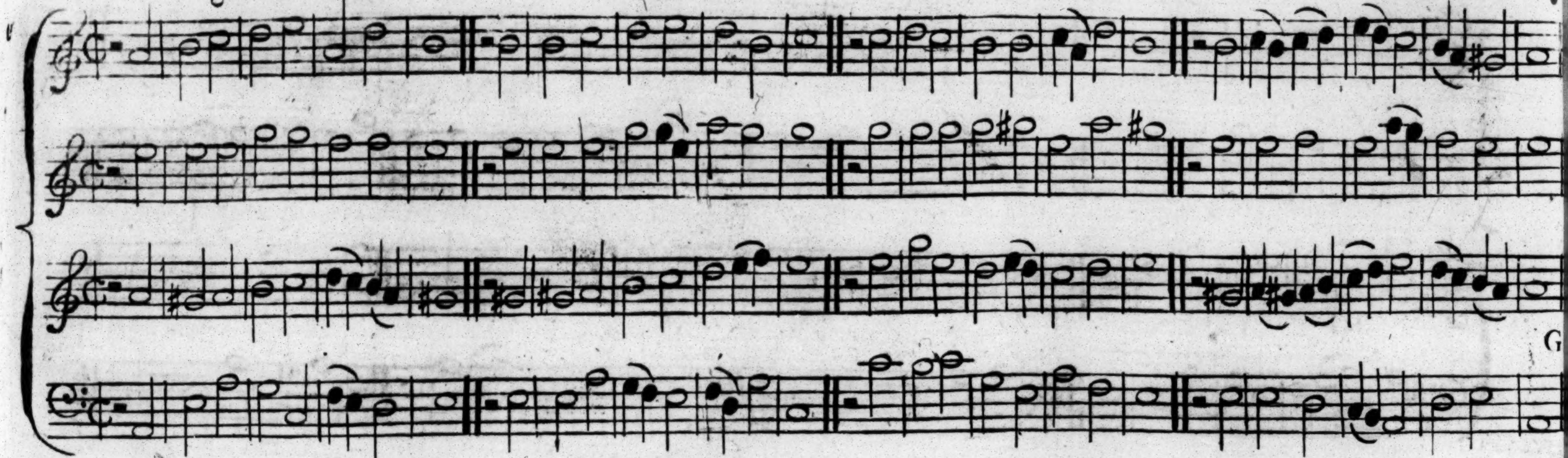
S^t Nicholas Tune. Long Metre.



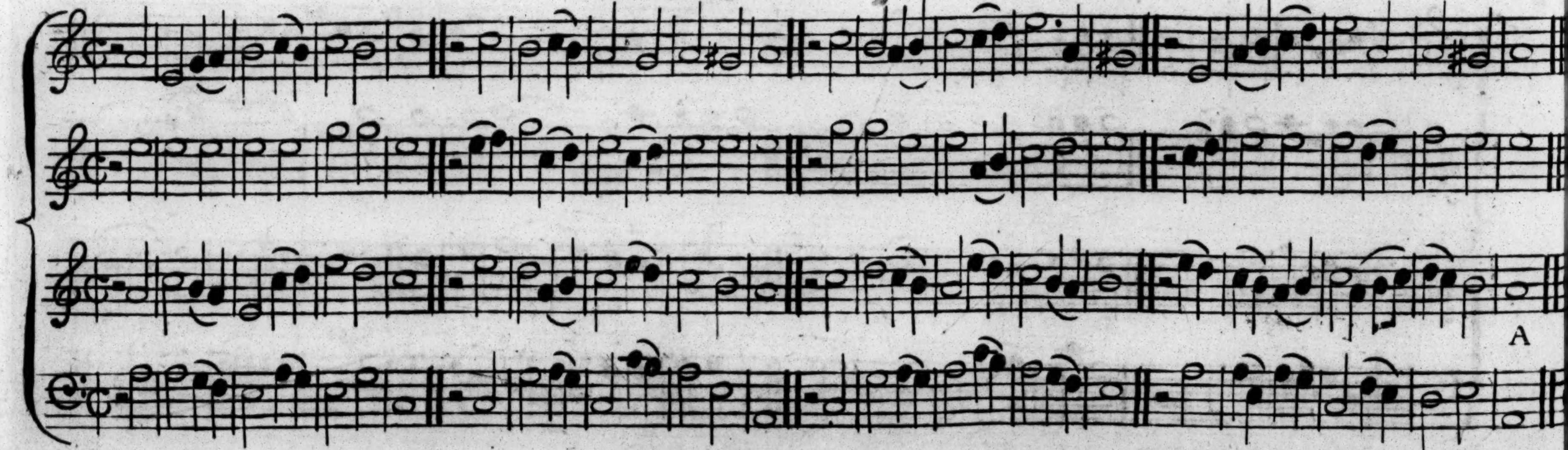
Pſalm 10^th Tune.



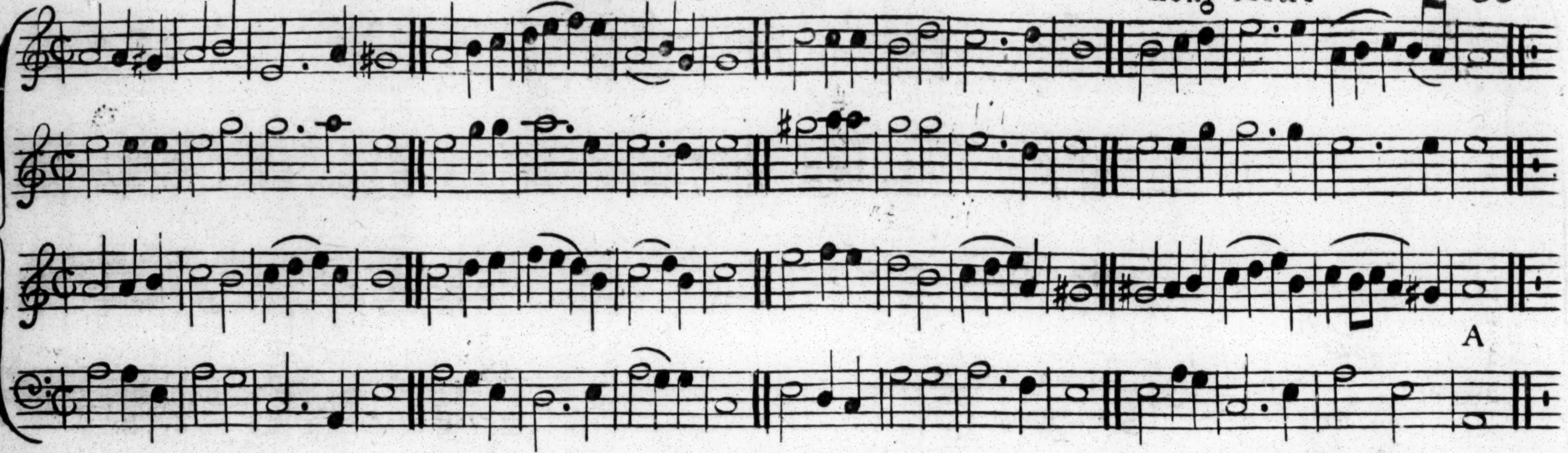
Pſalm 51st Tune.



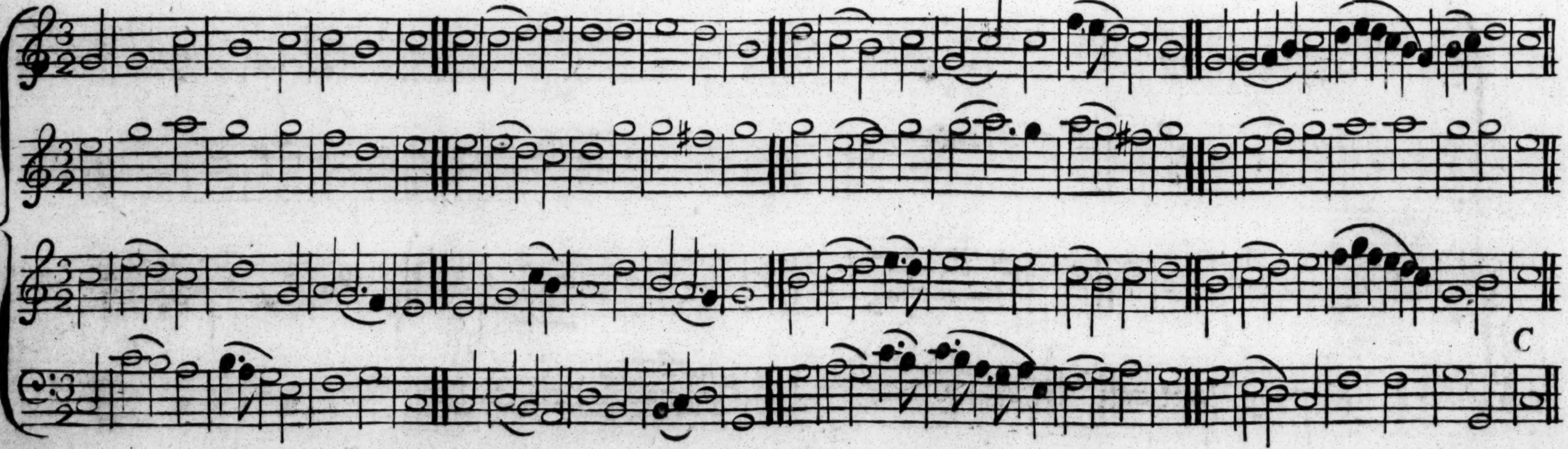
Pſalm 90th Tune.



Pſalm 92d Tune. Long Metre

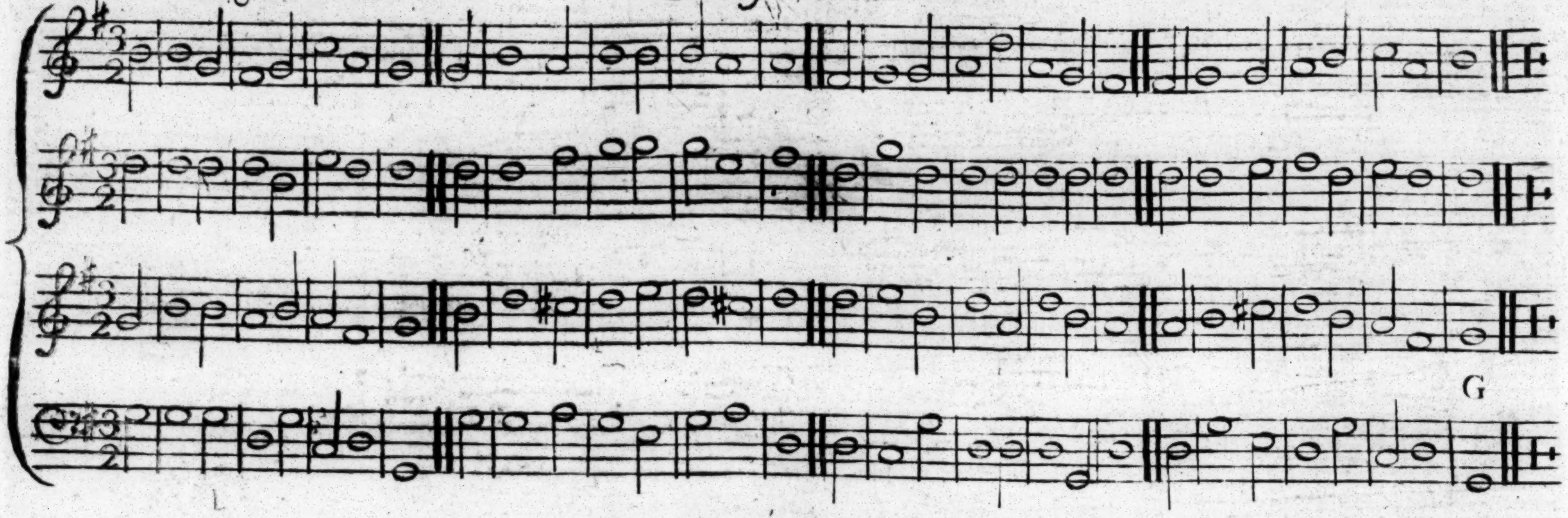


Pſalm 150th Tune.

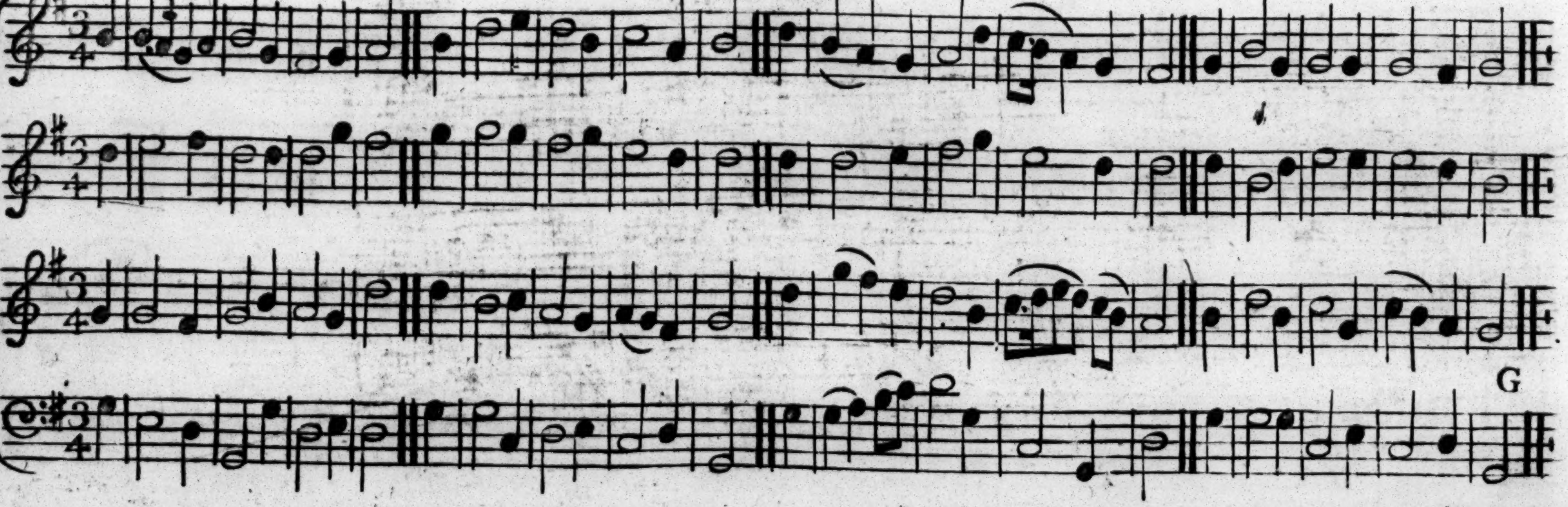


Long Metre.

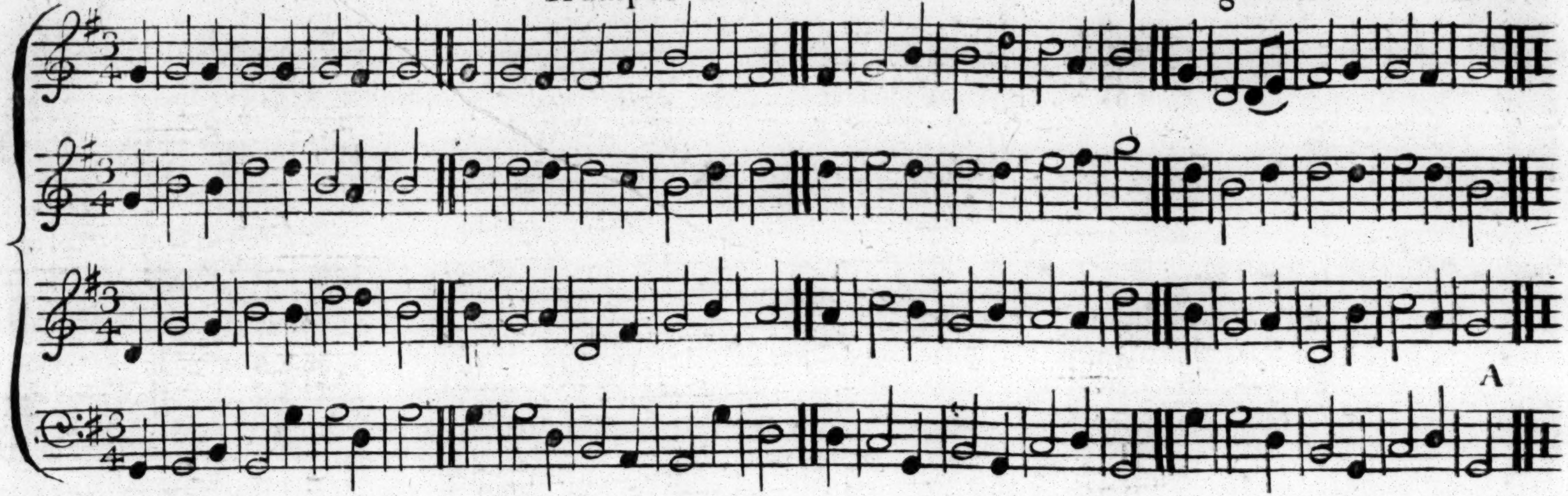
Quercy Tune.



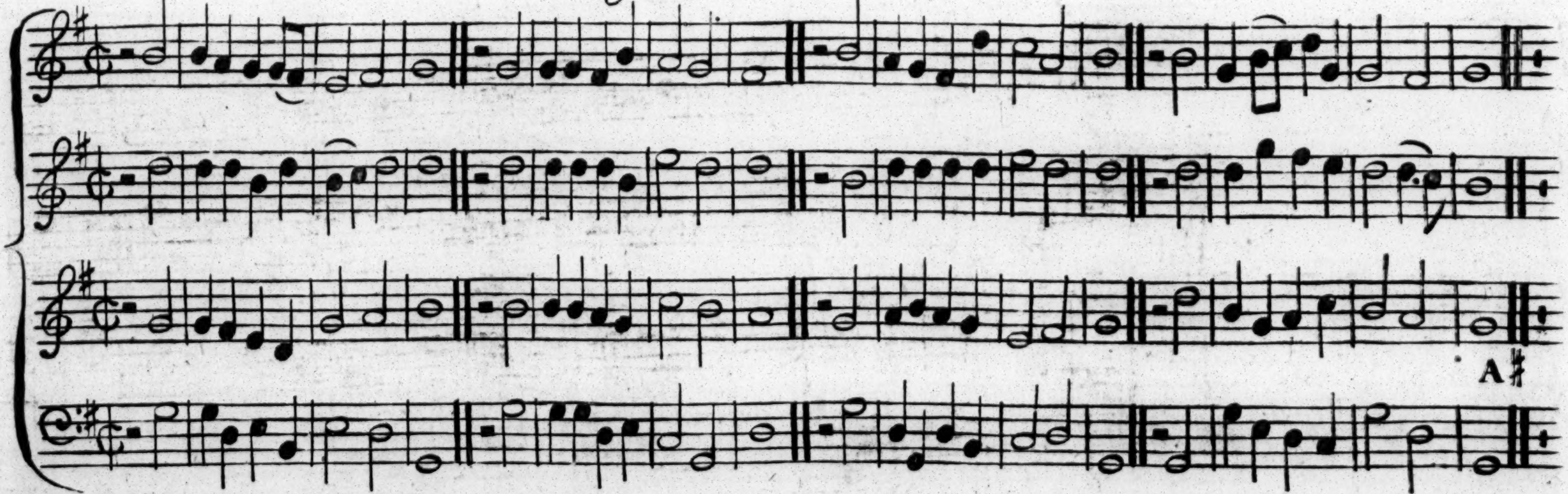
Rochford Tune.



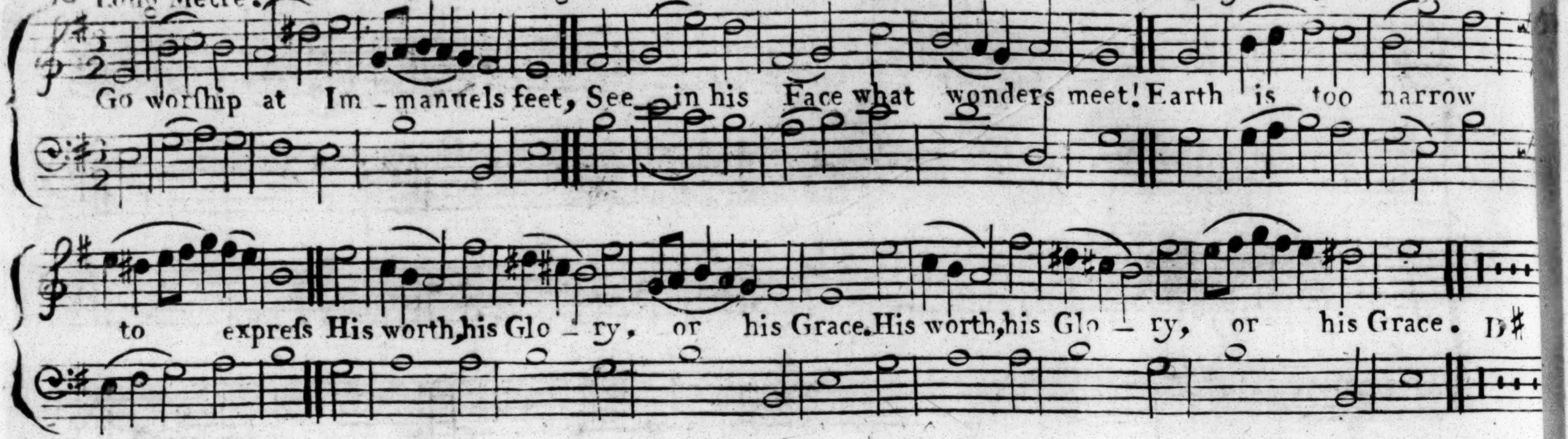
Trumpet Tune. Long Metre.



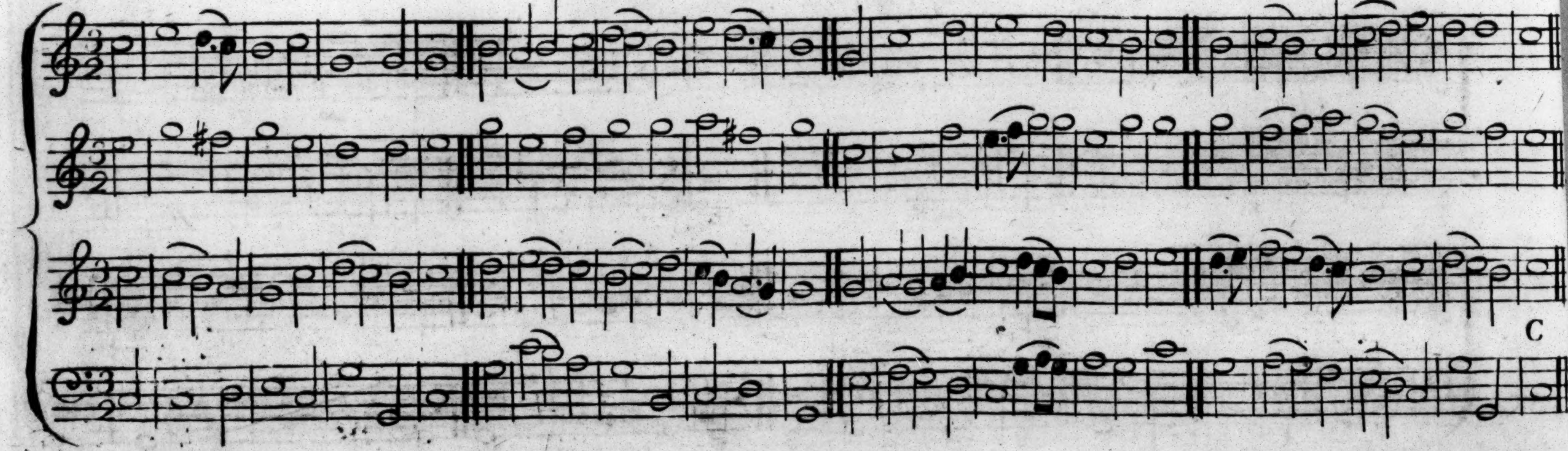
Savoy Tune.



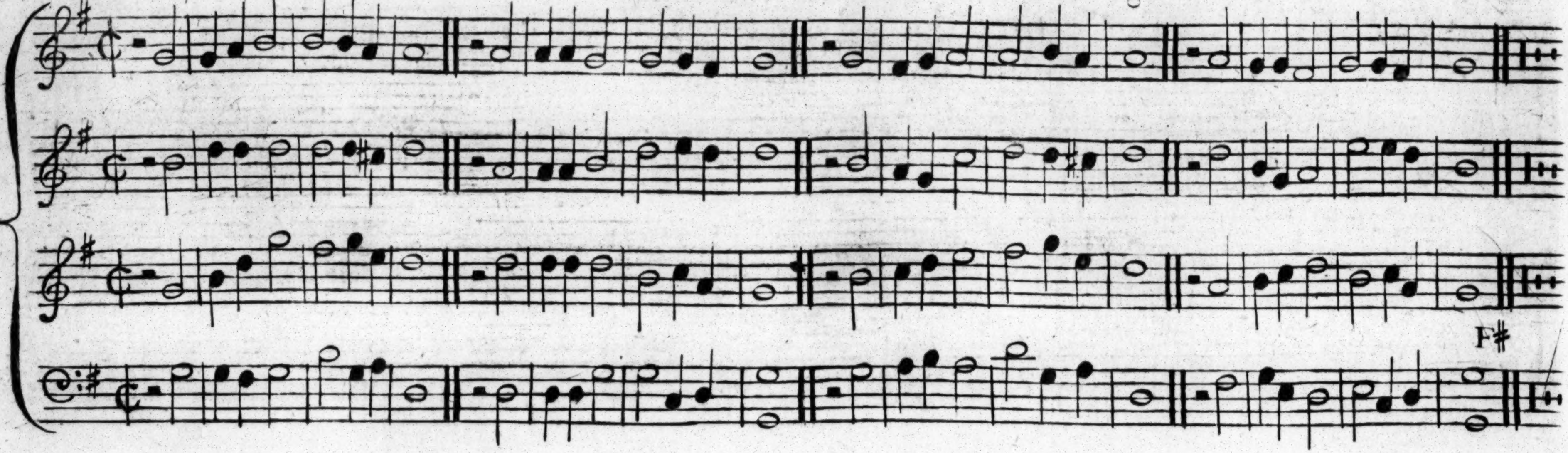
Long Metre. Virginia Tune. Tenor and Baſs. Dr. Watts's Hymn B. I. No. 146.


Go worſhip at Im-manuels feet, See in his Face what wonders meet! Earth is too narrow
to expreſs His worth, his Glo-ry, or his Grace. His worth, his Glo-ry, or his Grace.
D♯

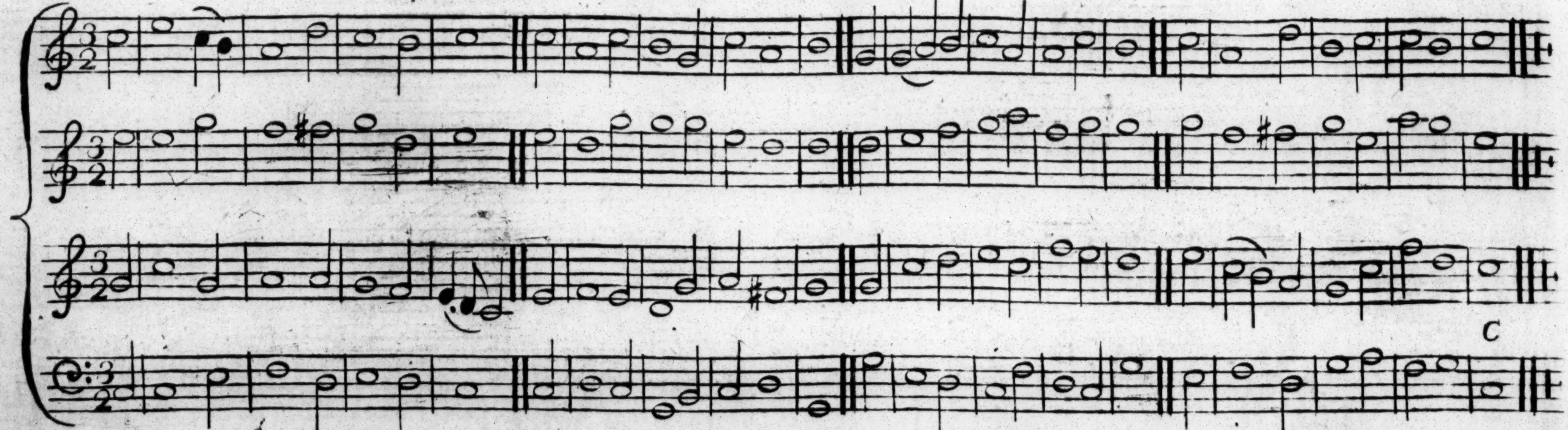
Wareham Tune.



Wells Tune. Long Metre.

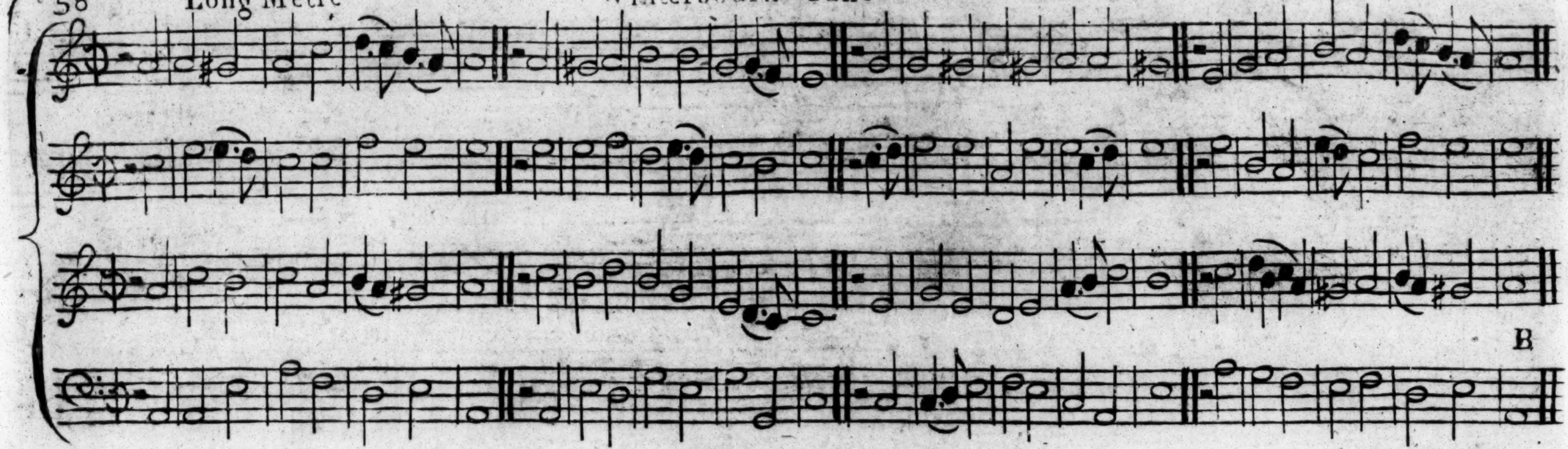


Winchester Tune.

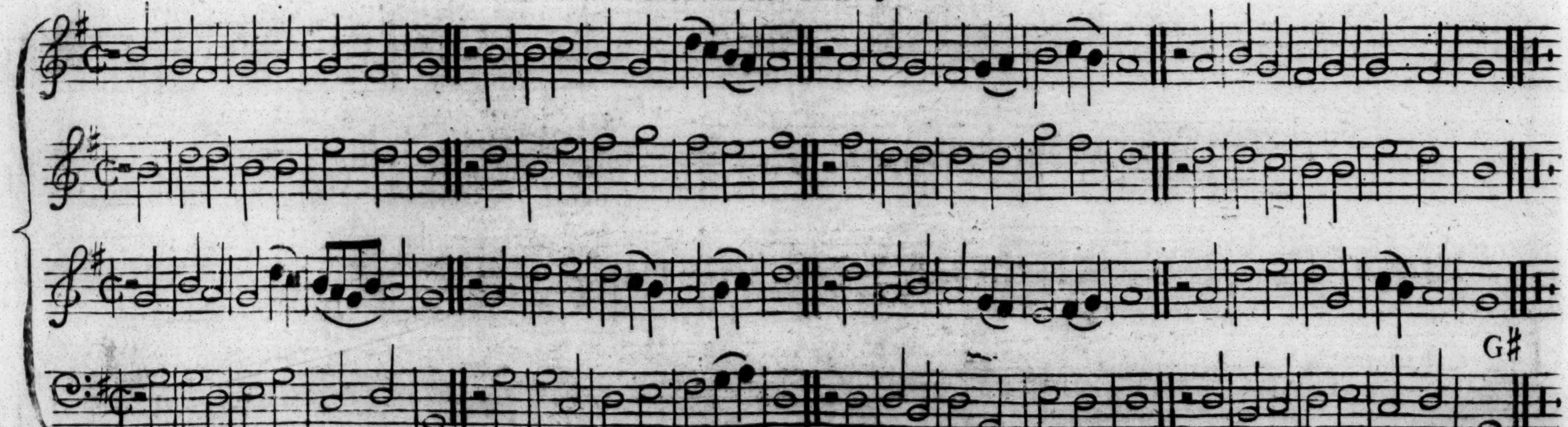


Long Metre

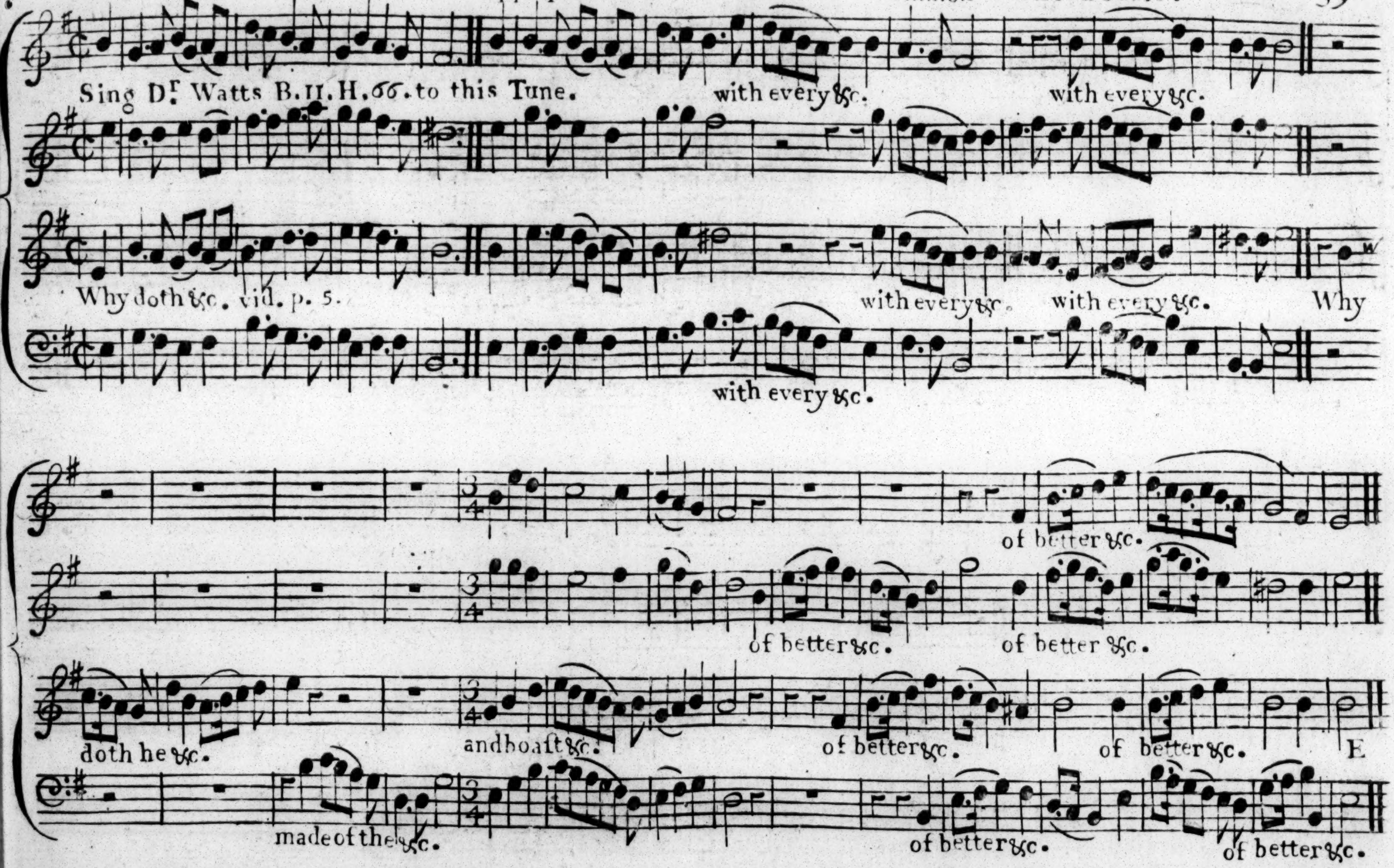
Winterbourn Tune.



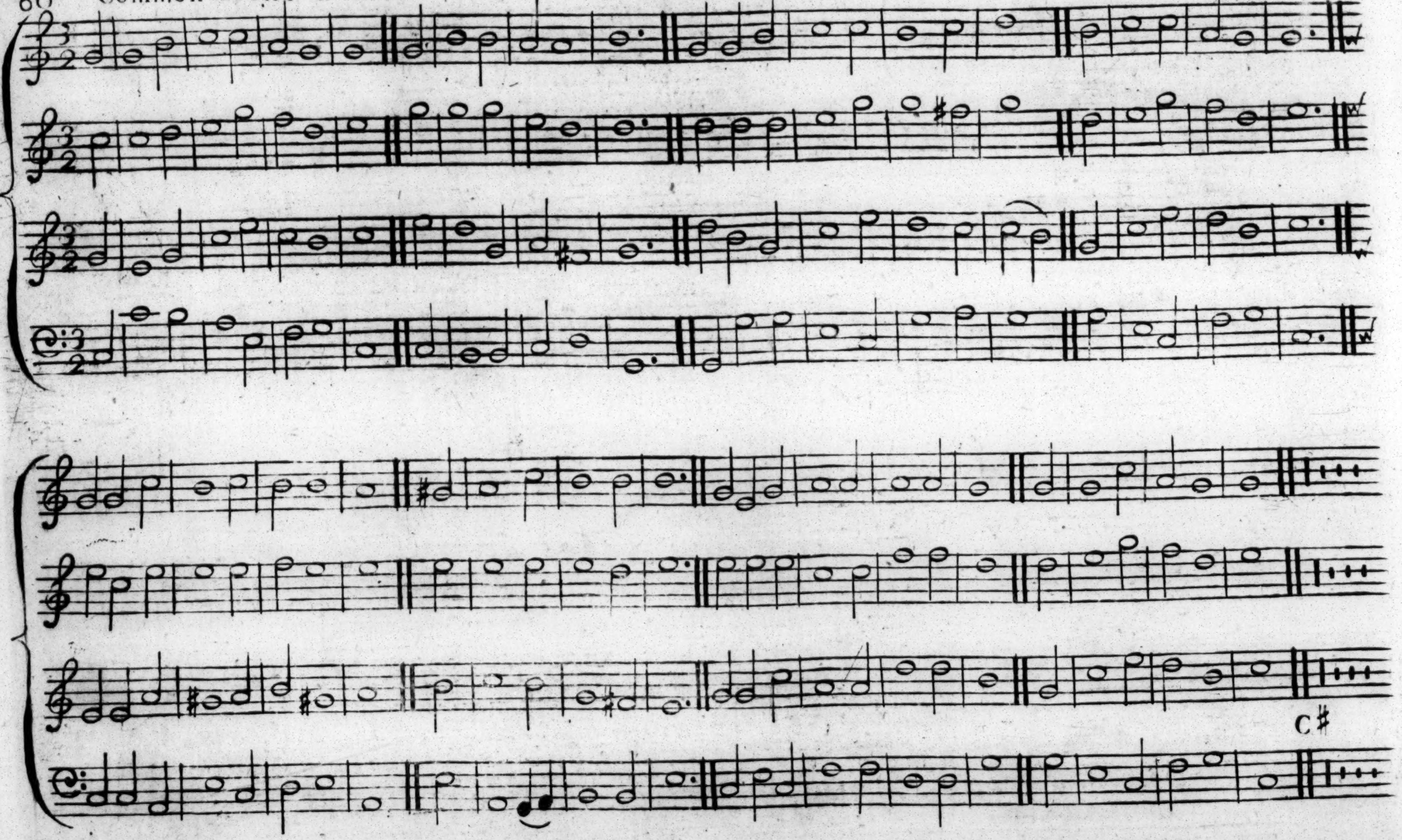
Yarmouth Tune.



Ipplepen Tune. Common Metre Double.

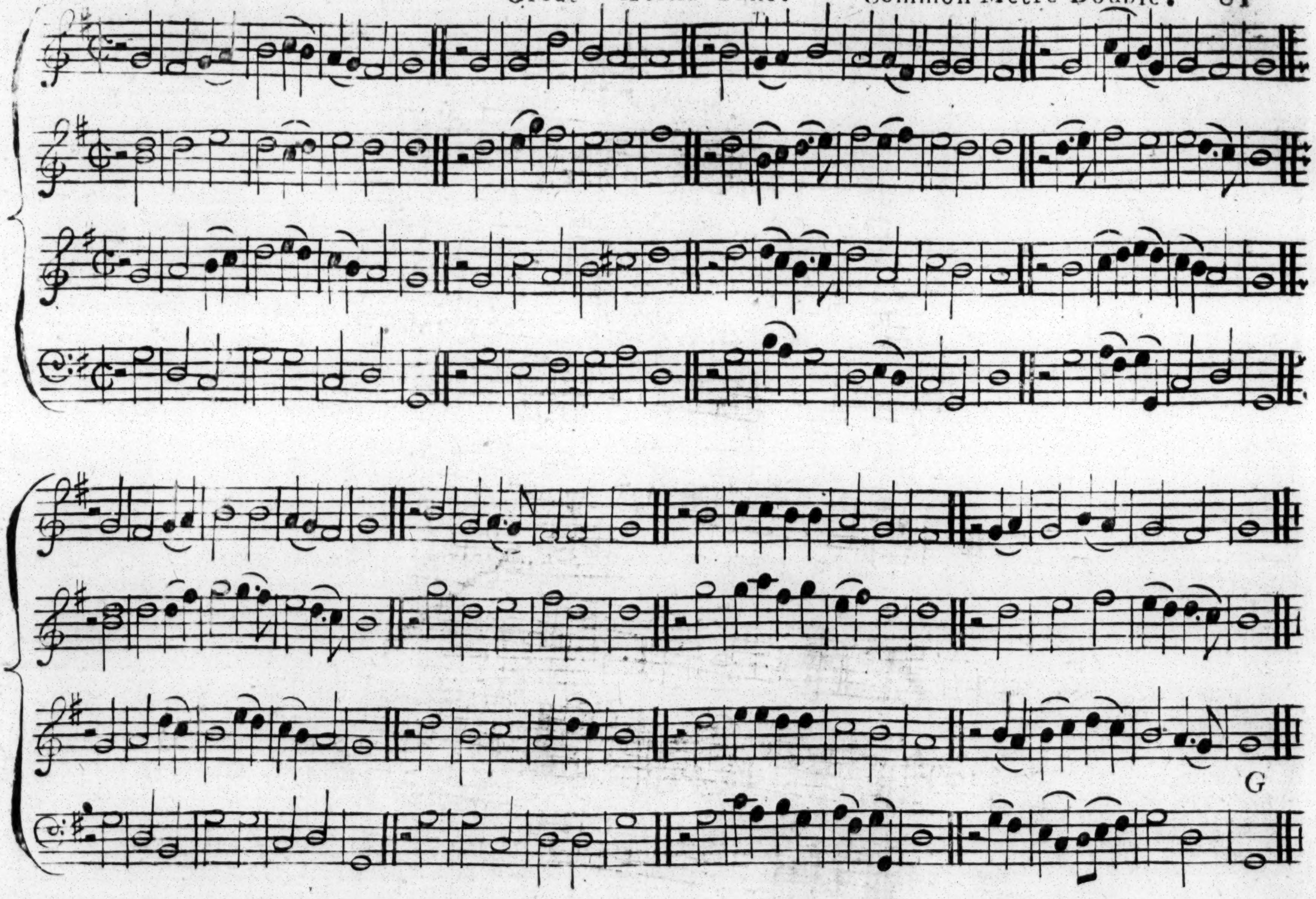


Common Metre Double St Matthews Tune



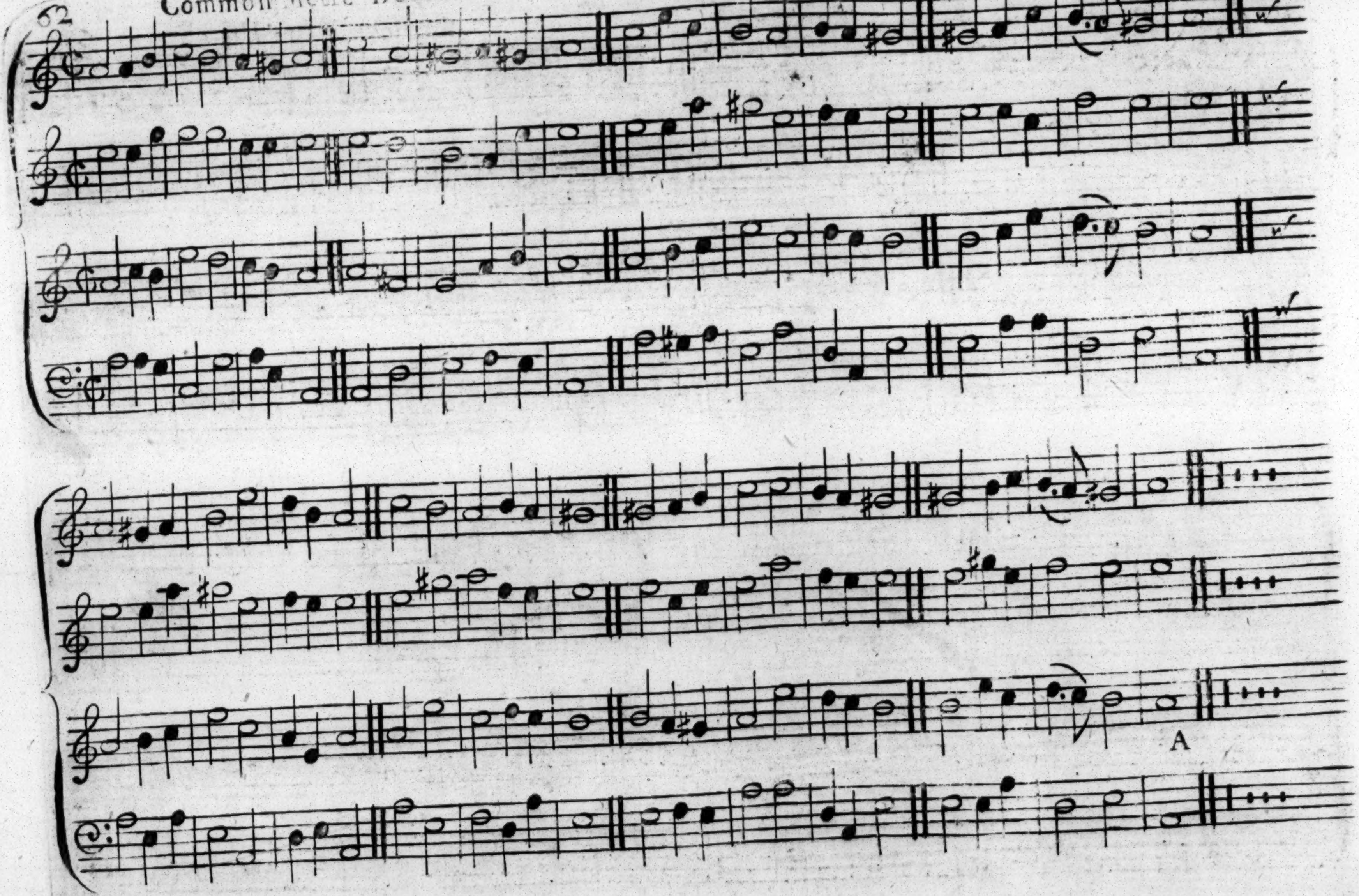
Great Milton's Tune.

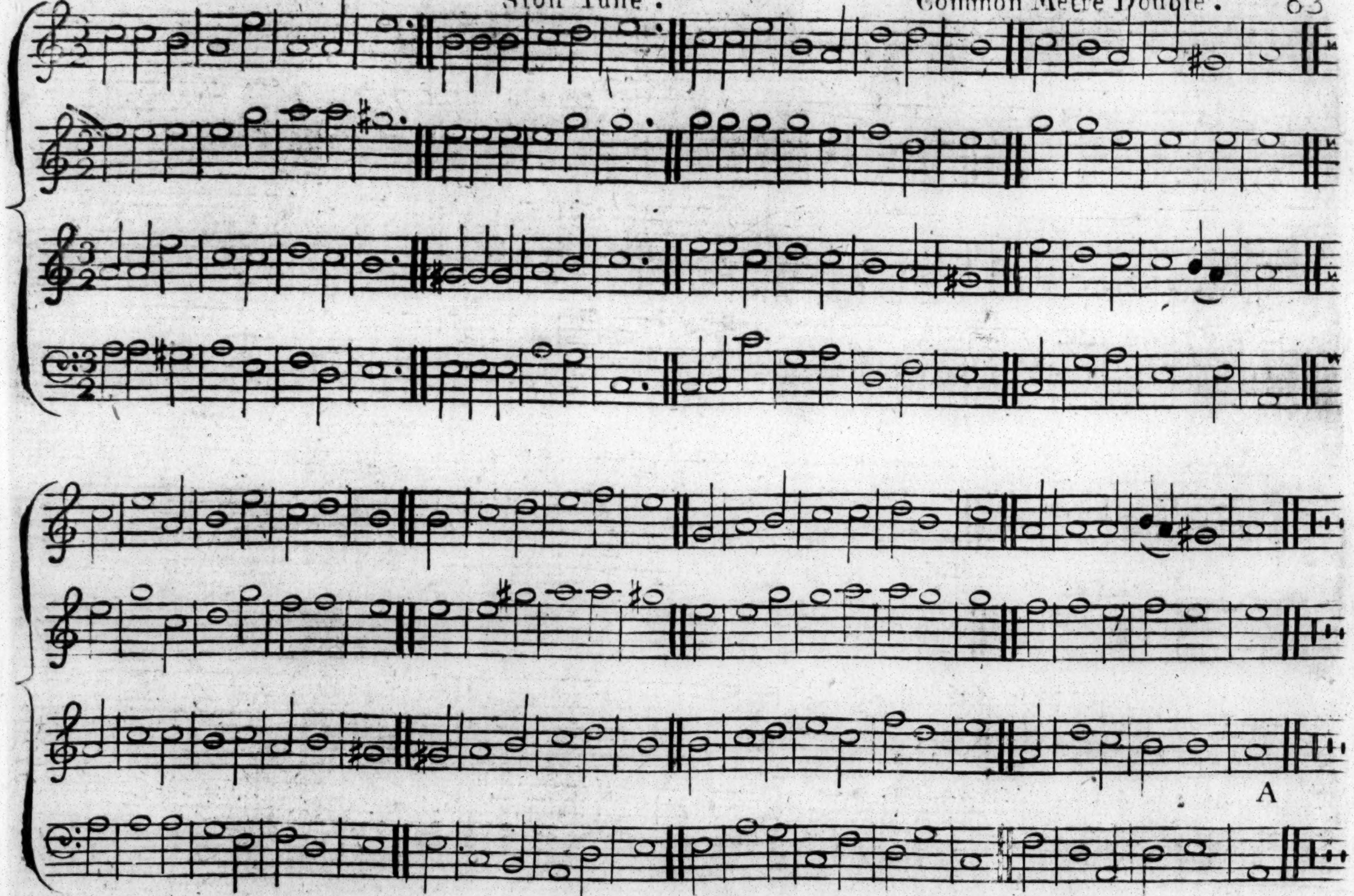
Common Metre Double.



G

Common Metre Double. The 23d Pſalm Tune.

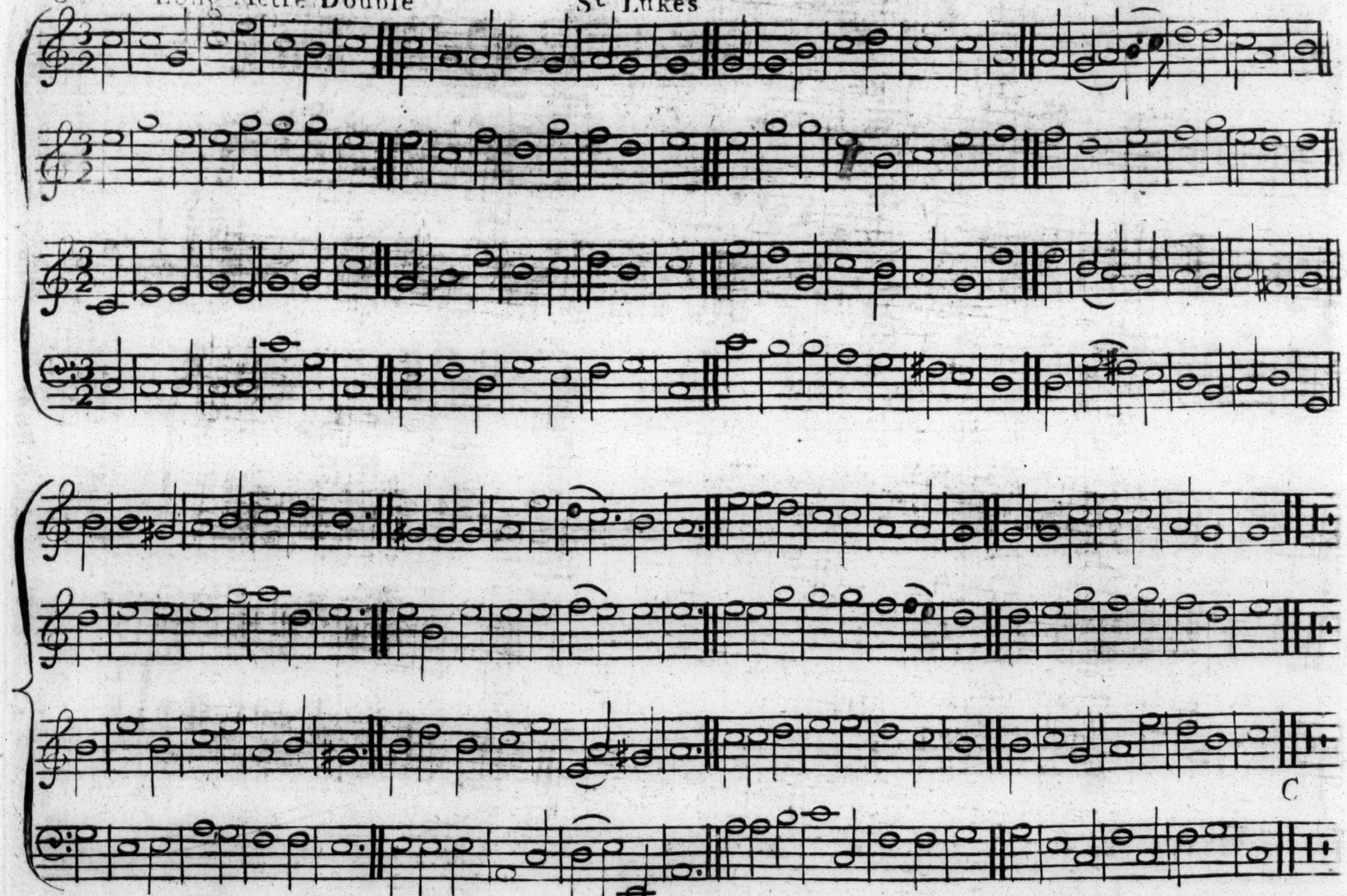




A

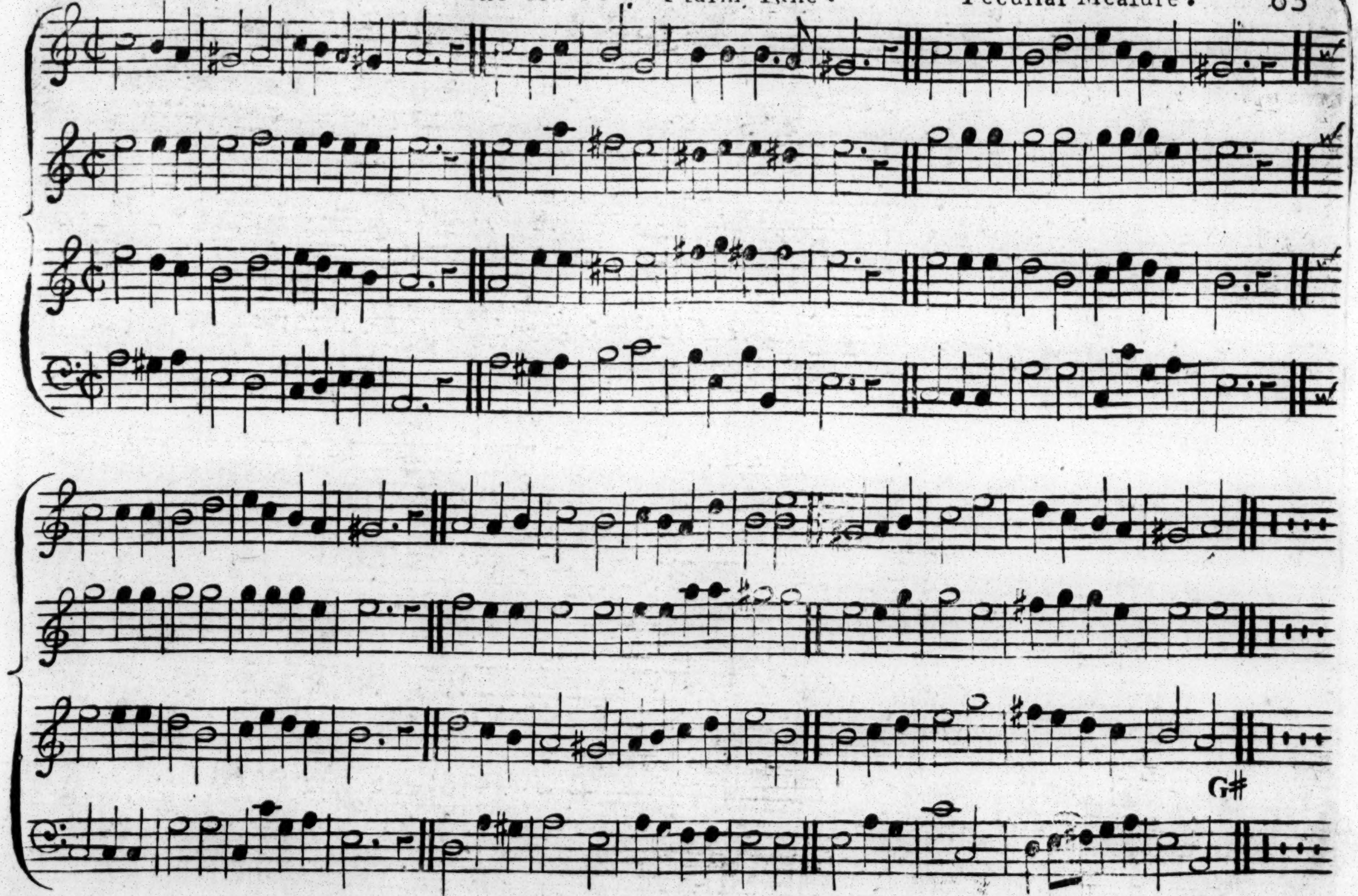
Long Metre Double

St Luke's

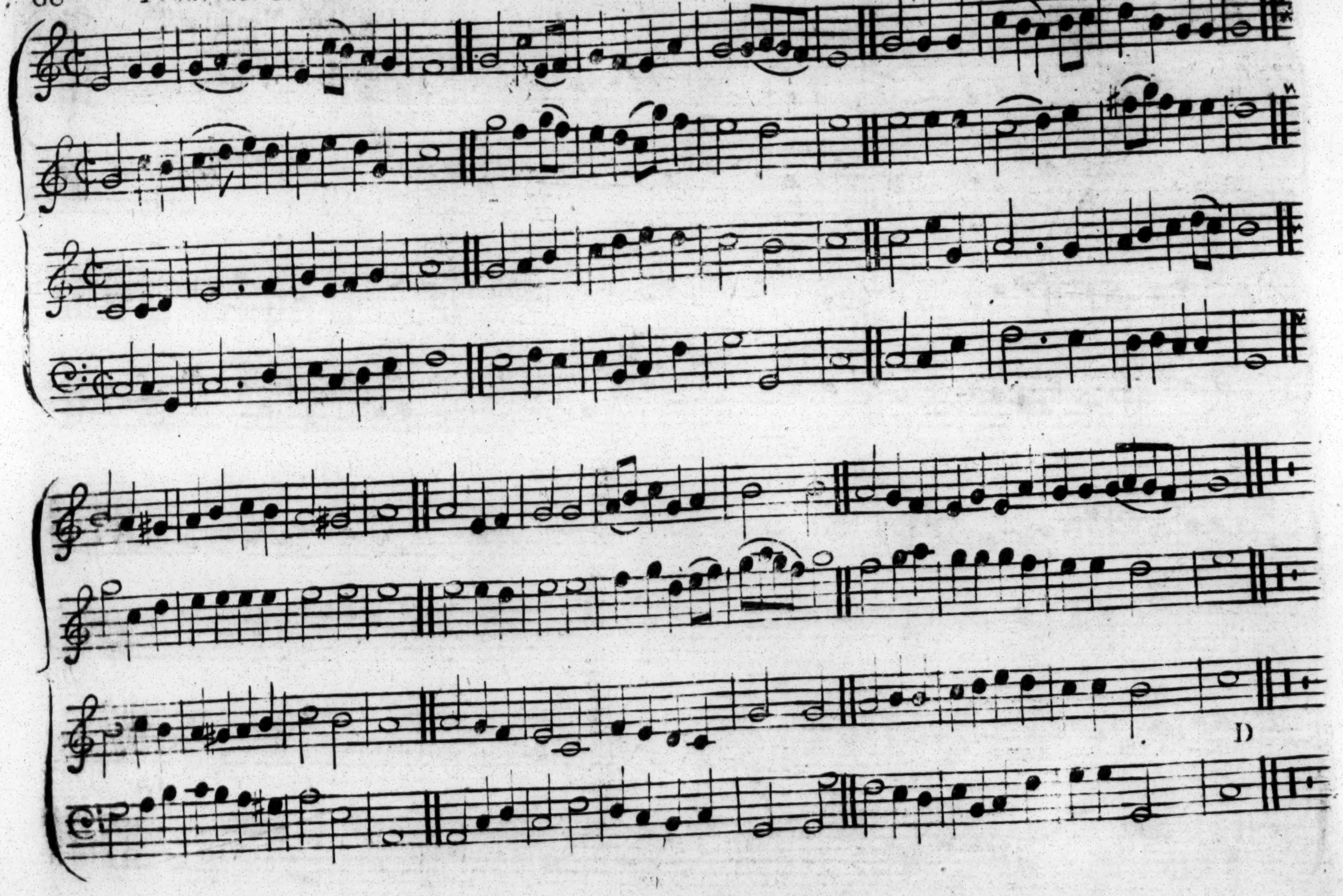


C

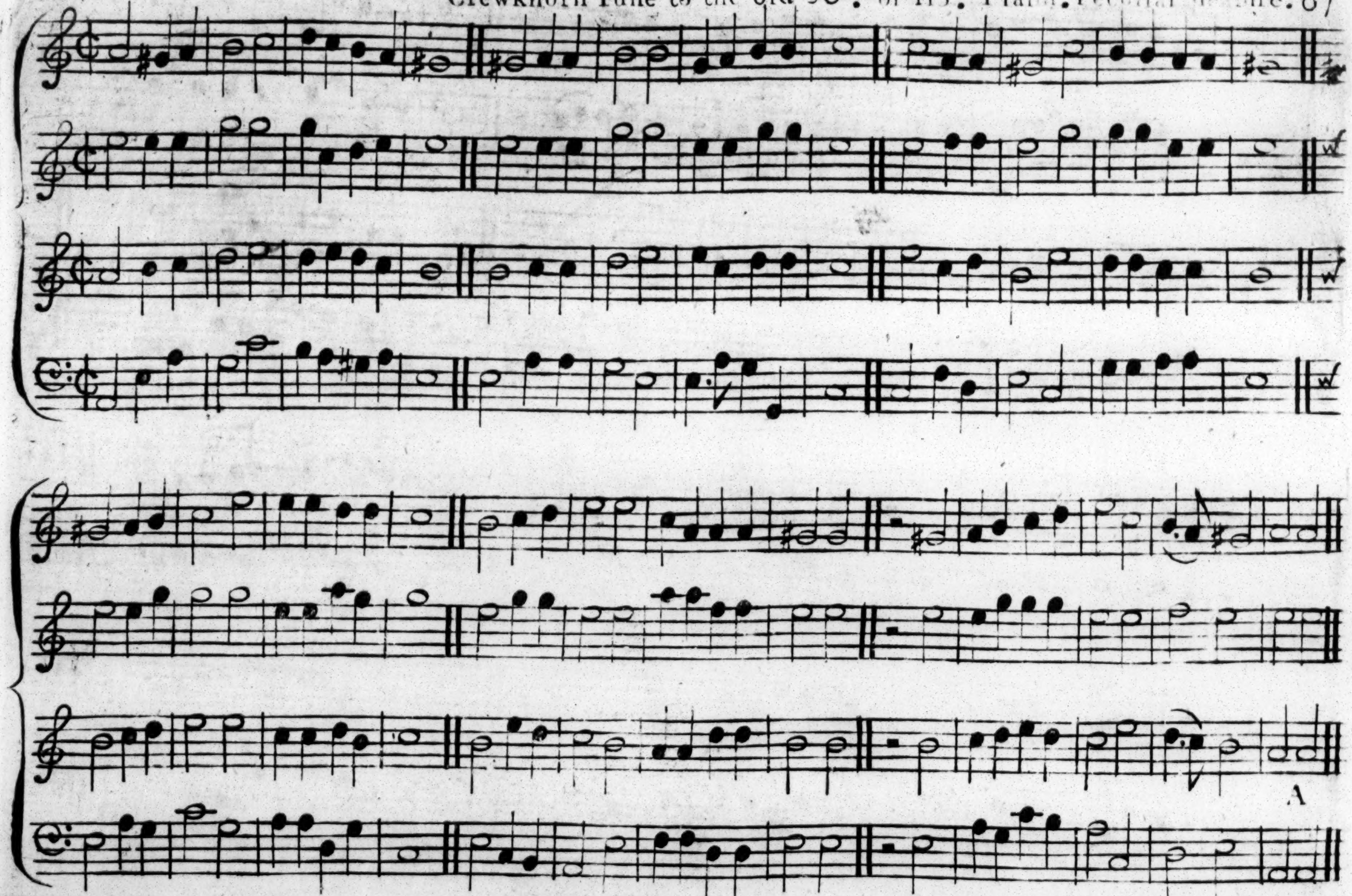
The old 50th Psalm Tune. Peculiar Measure.



Peculiar Measure. Mortram. old 50th Psalm Tune.

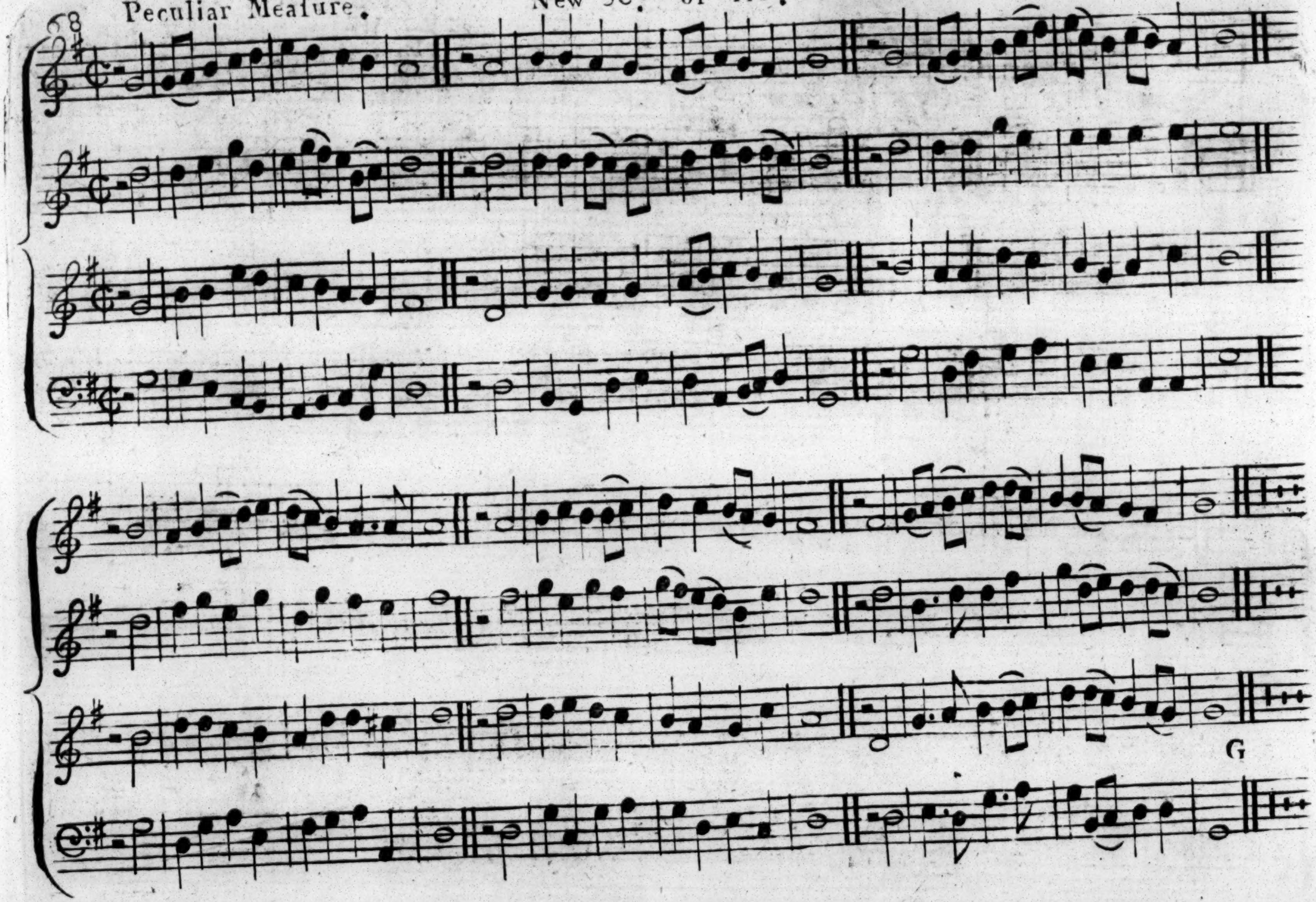


Crewkhorn Tune to the old 50th. or 115th Pſalm. Peculiar Meaſure.

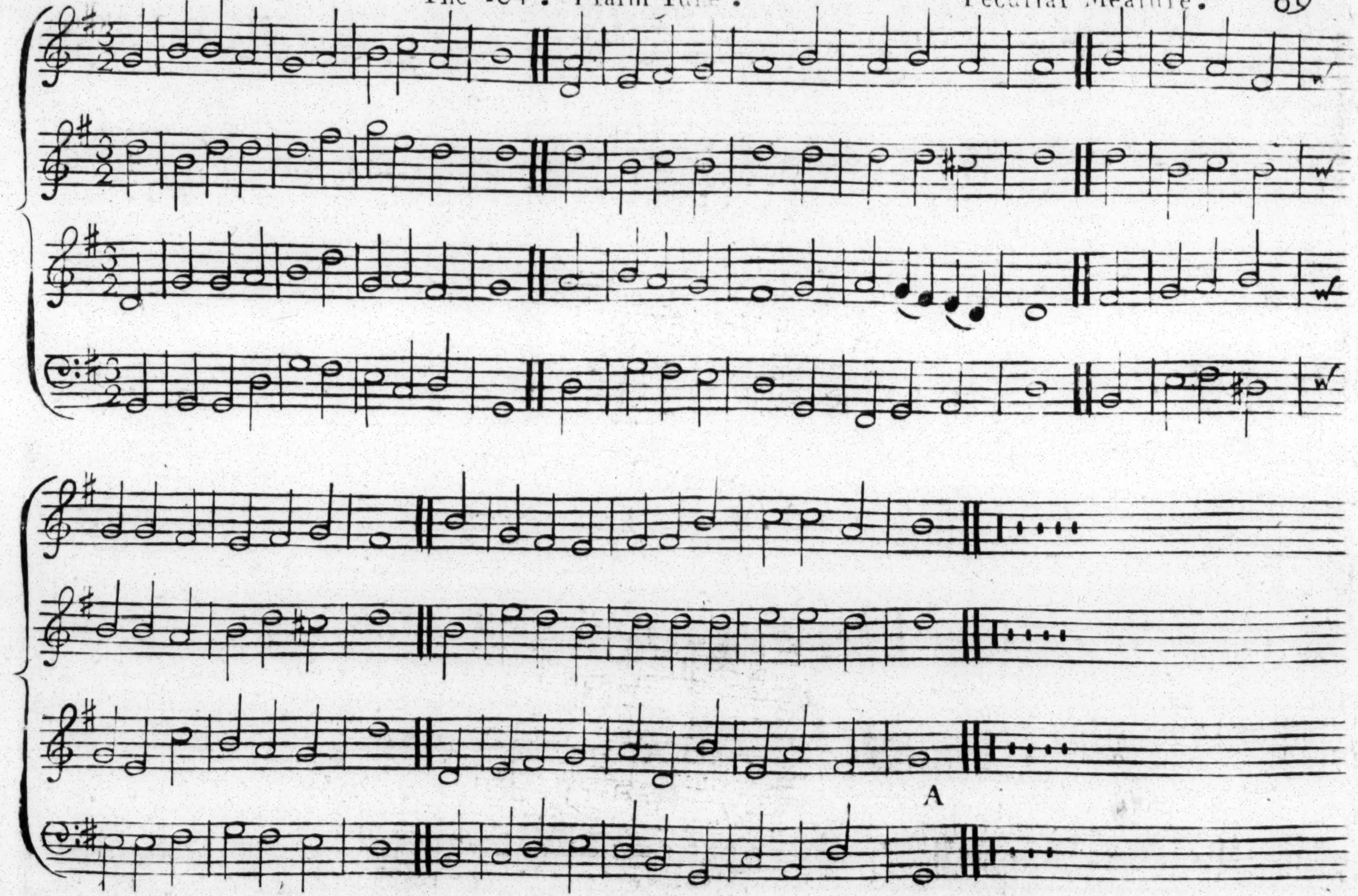


Peculiar Measure.

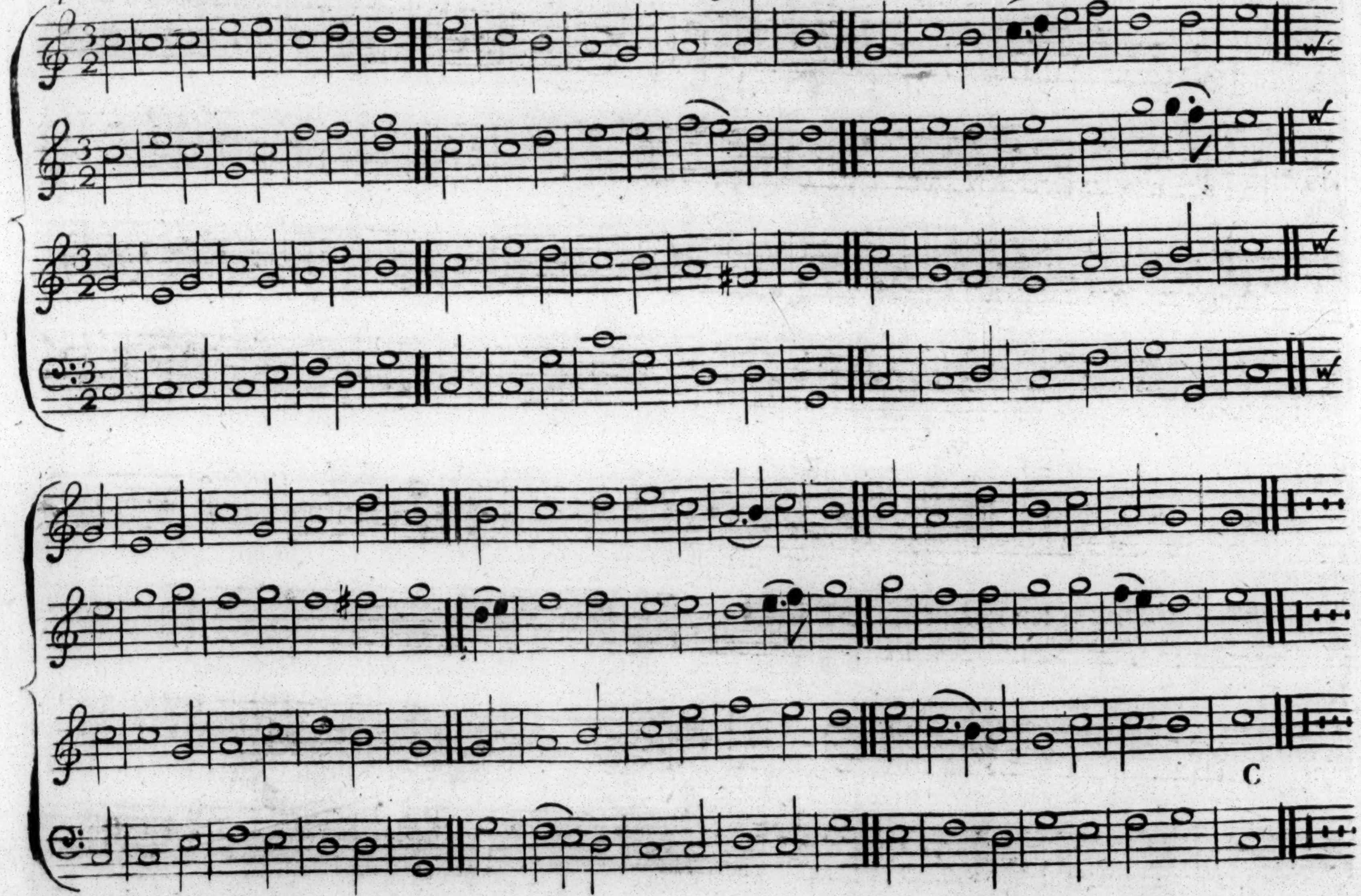
New 50th or 115th Pſalm.



The 104th Pſalm Tune. Peculiar Meaſure.

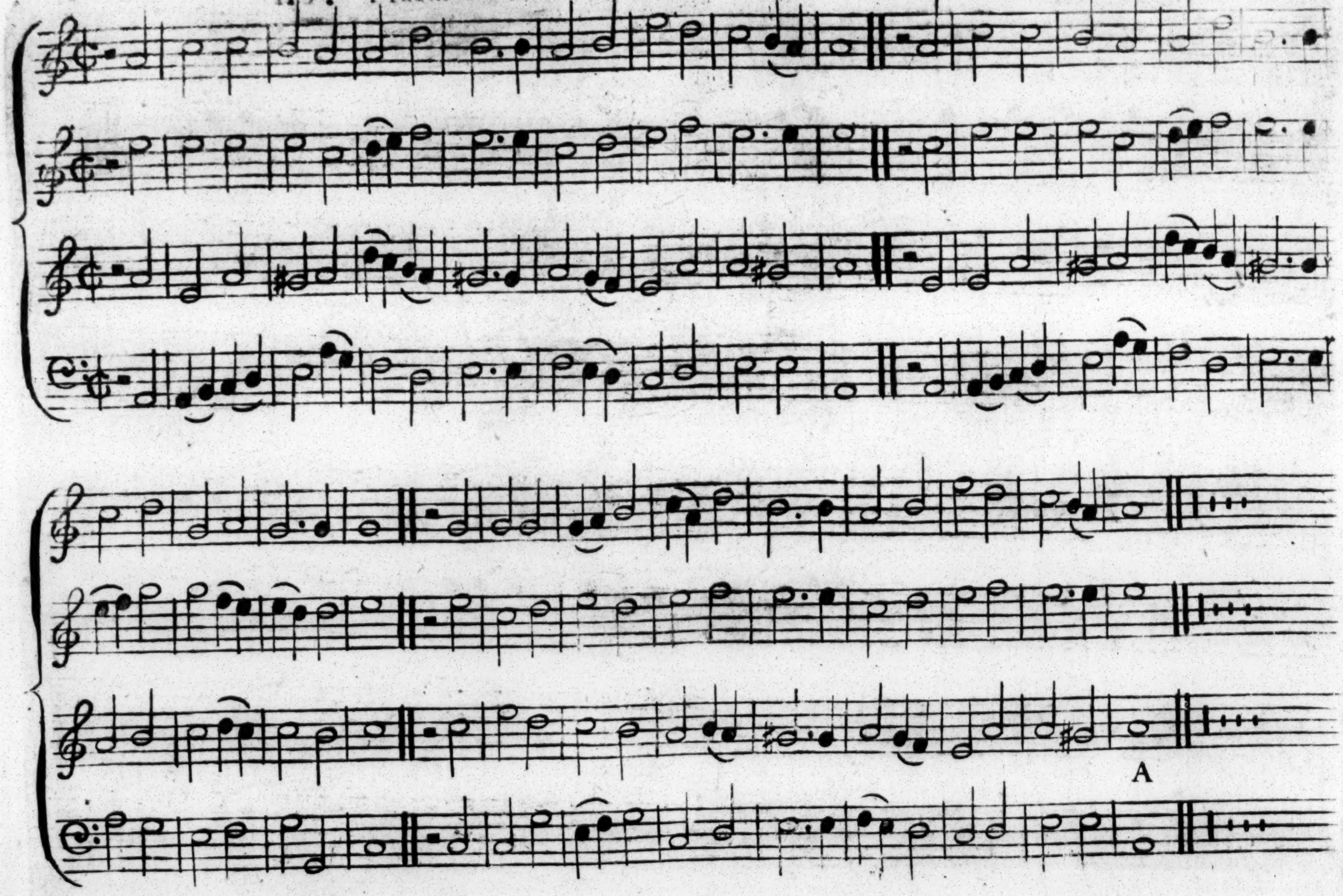


Peculiar Meaſure. Mr. Jennings's 113th

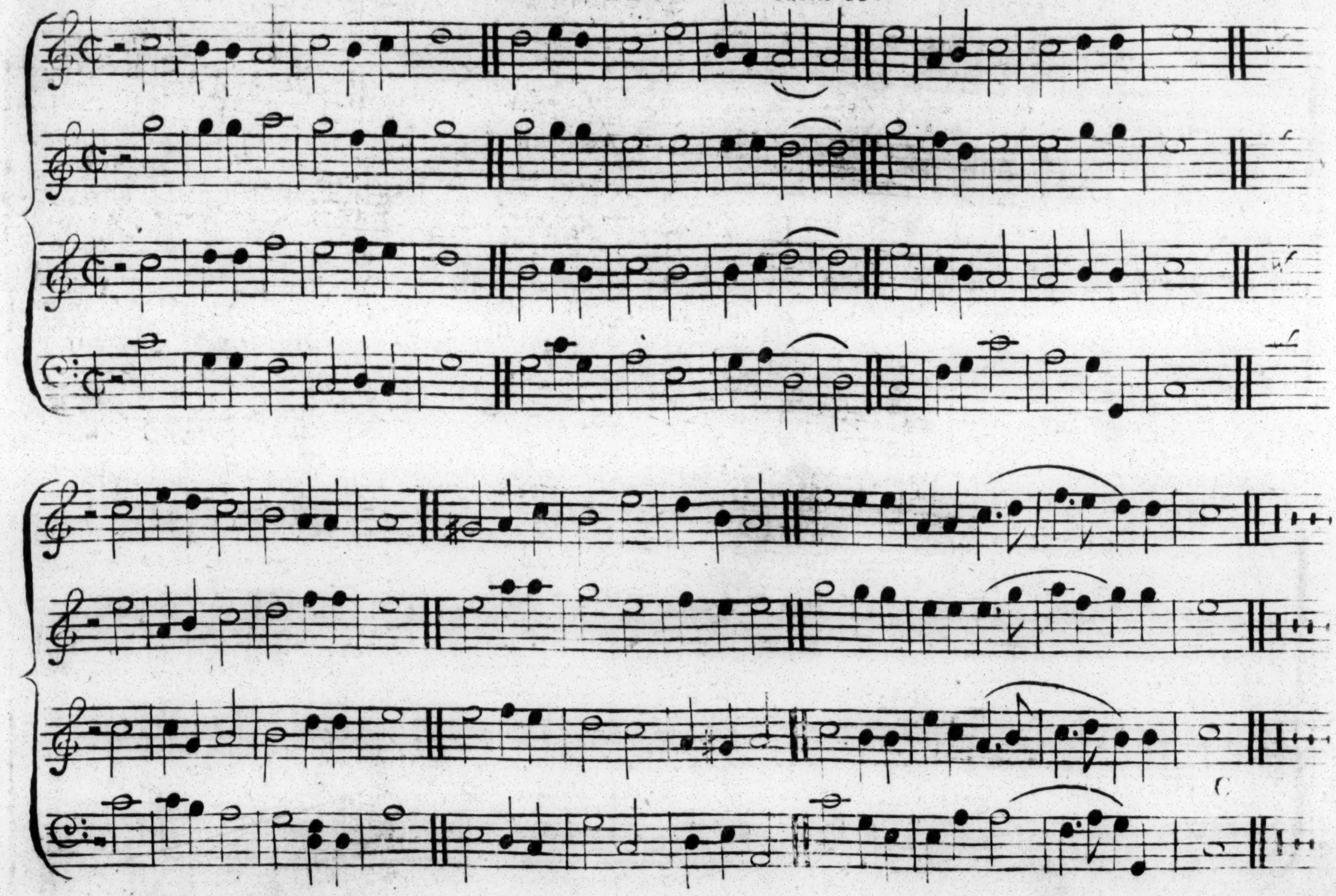


113th Pſalm Tune. or Chetham's 112th.

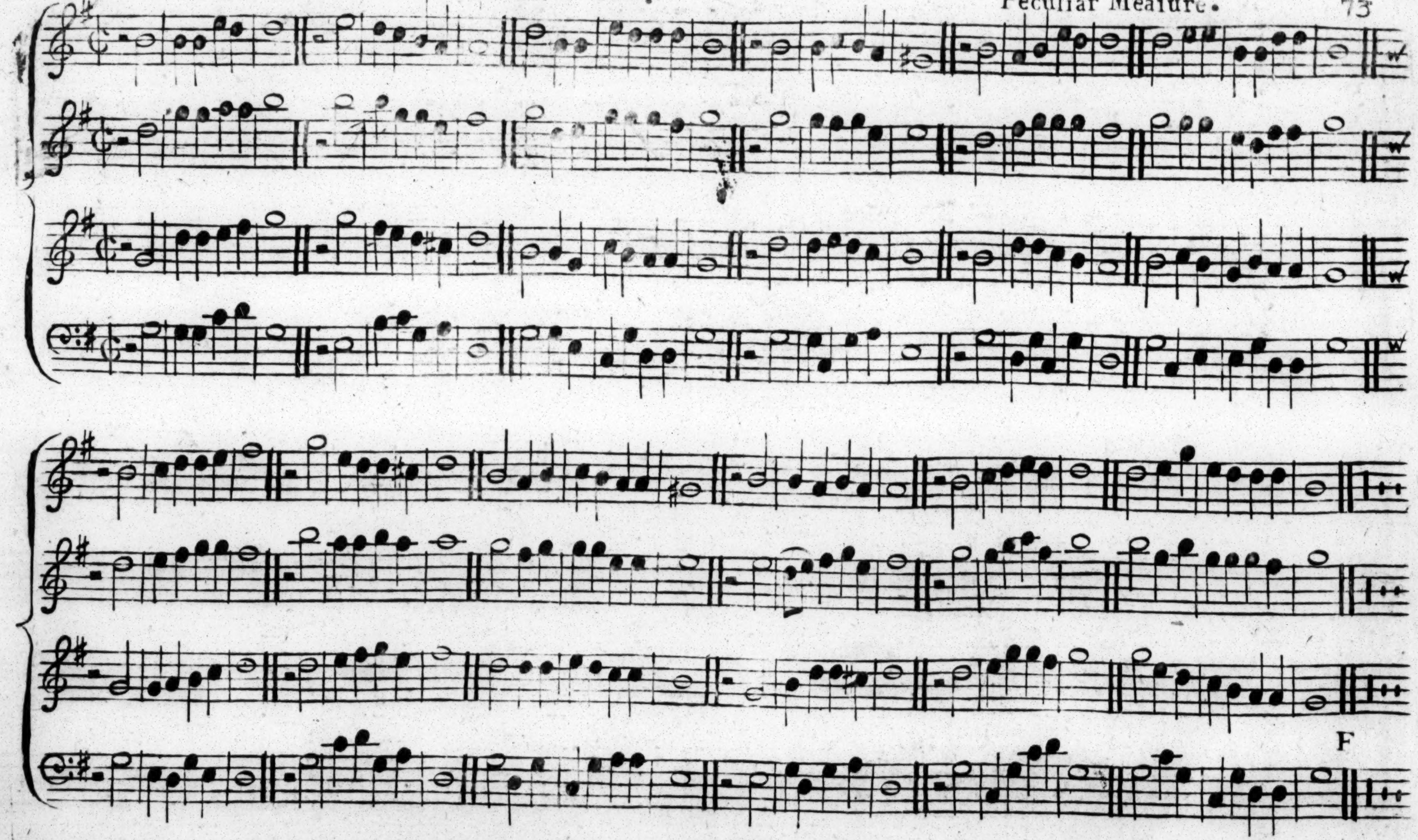
Peculiar Meaſure.



Peculiar Meaſure Newton Tune Pſalm 113th



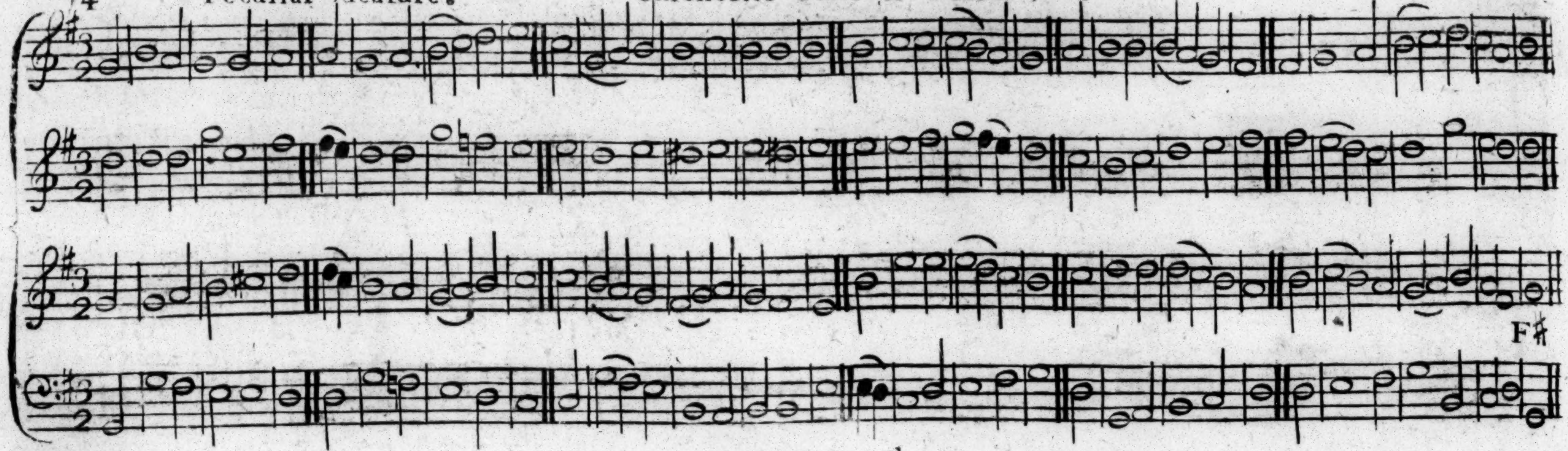
Pſalm 122d Peculiar Meaſure.



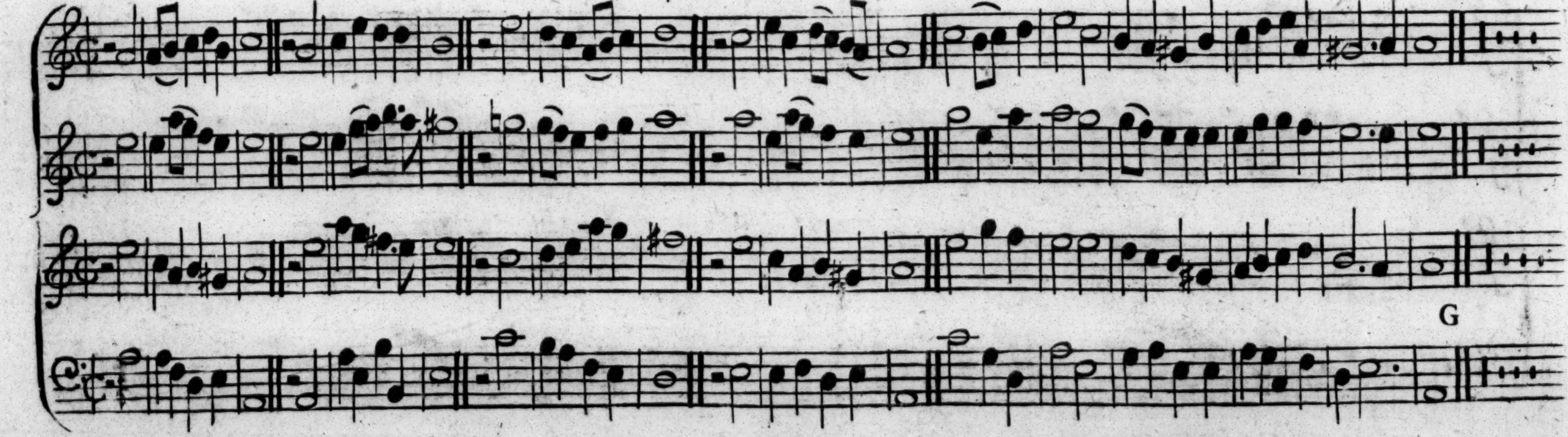
F

Peculiar Meaſure.

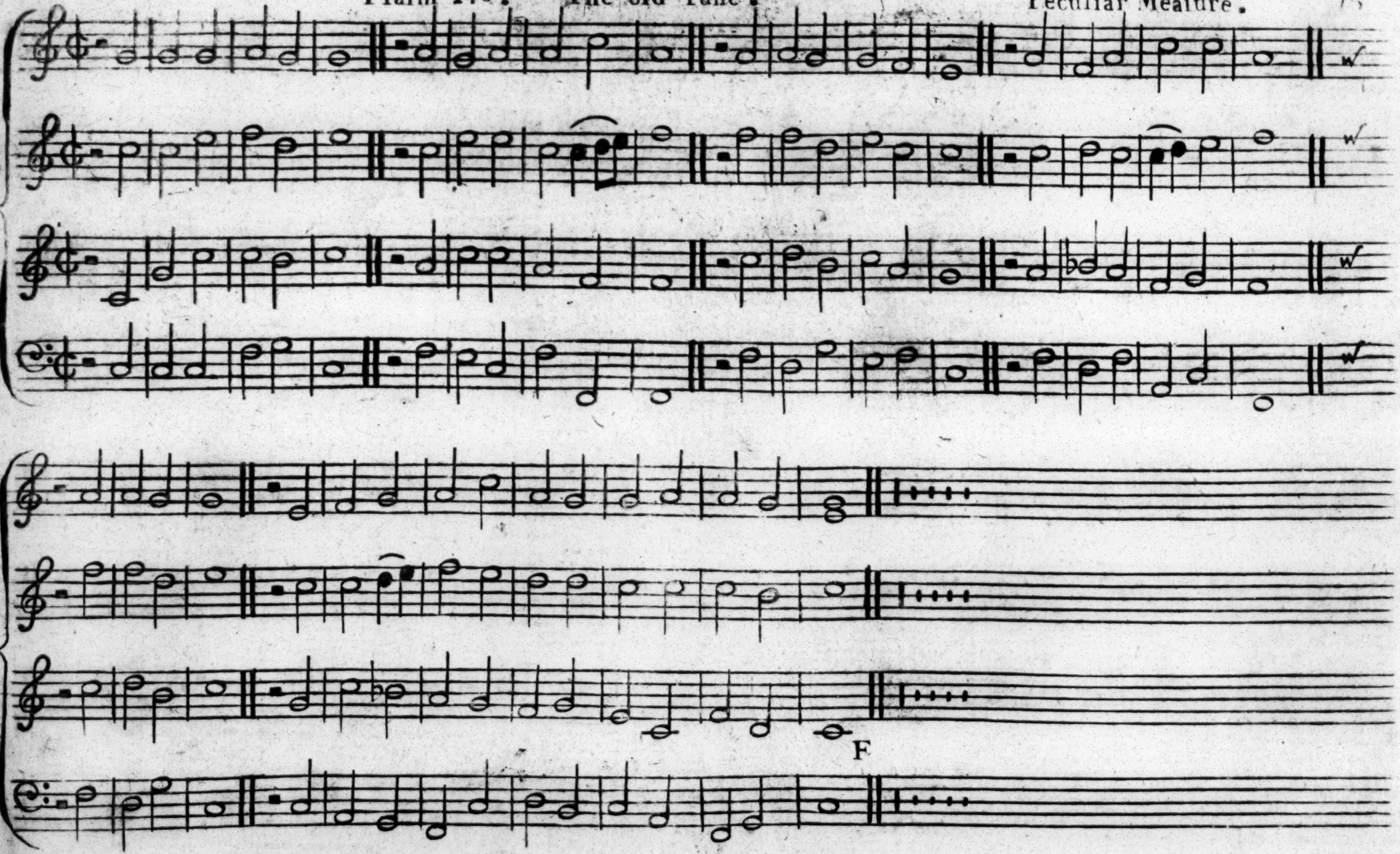
Chicheſter Tune to Pſalm 122d



Stockport Pſalm 148th

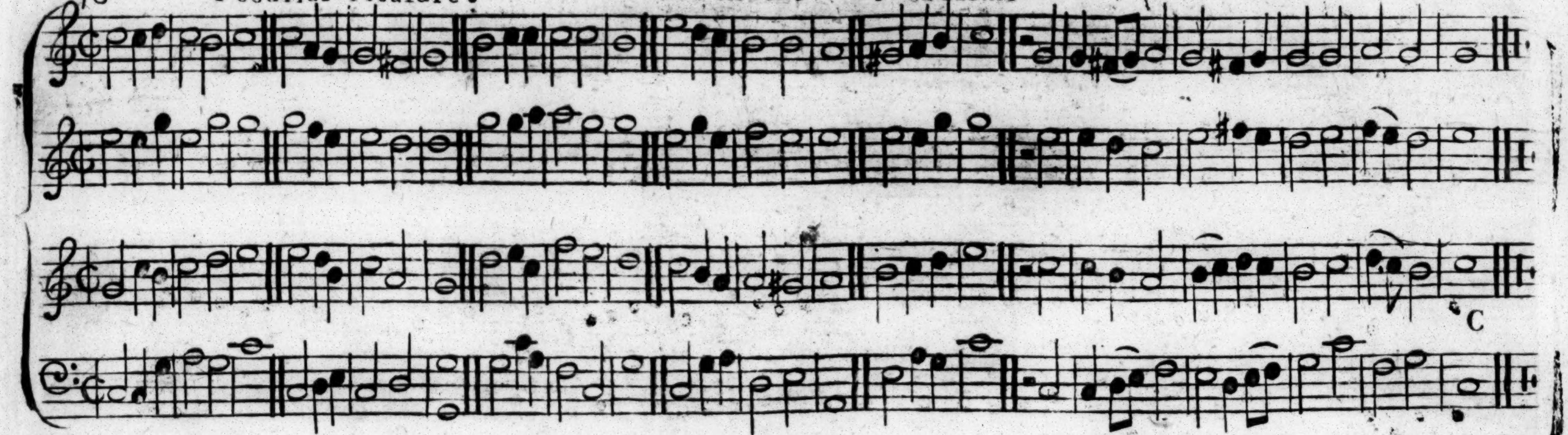


Pſalm 148th The old Tune. Peculiar Meaſure.

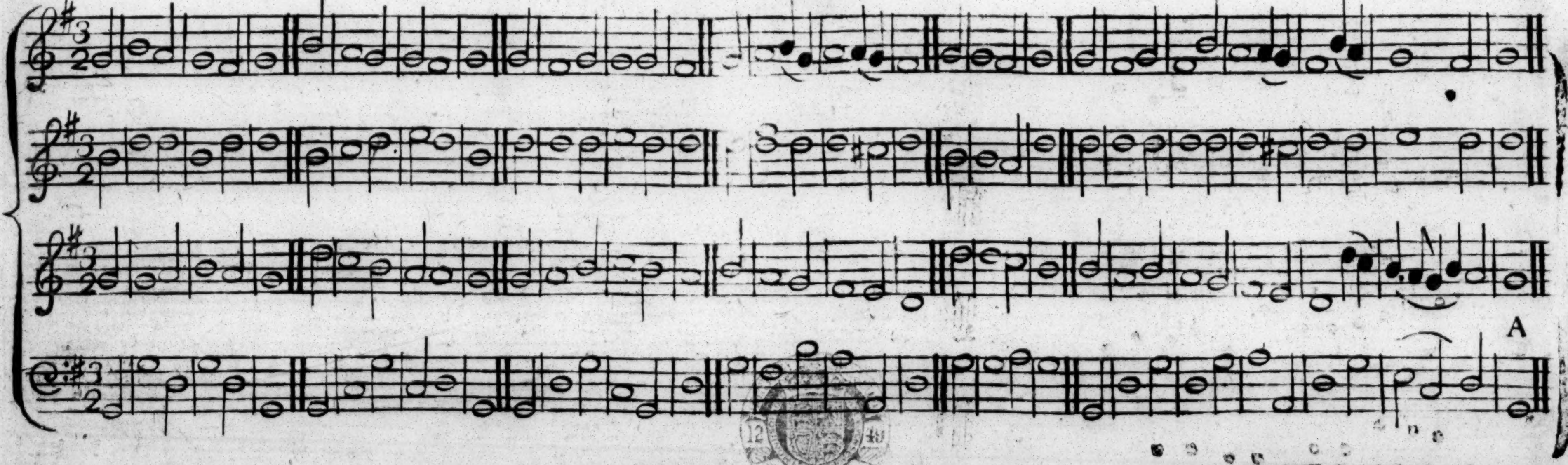


Peculiar Measure.

Dr Greens 148th Psalm.



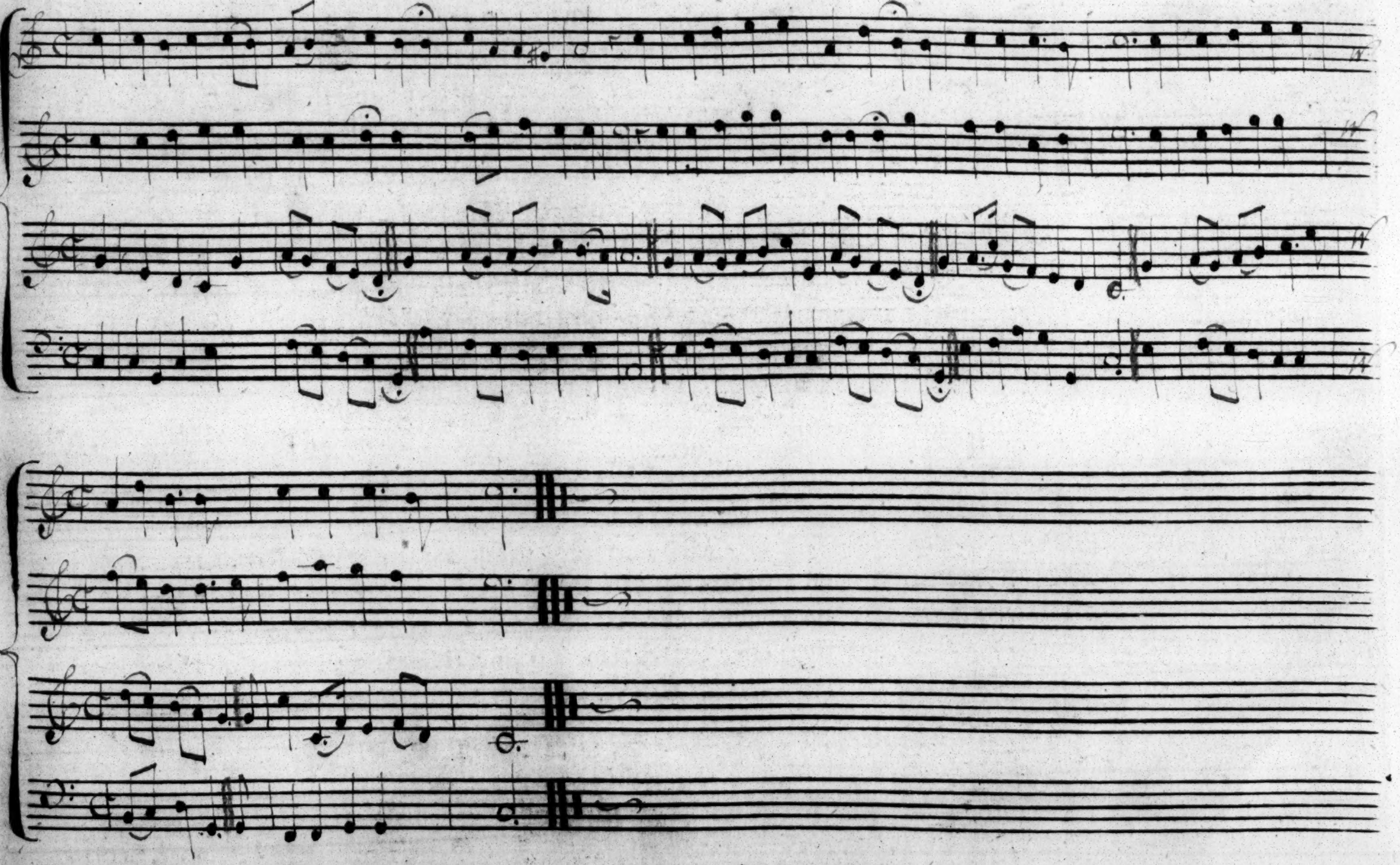
New 148th Psalm.



Finis.

Wm Smith Sculp.

Mr. Whitaker's Tune Com. Met.



Islington CM £4.7-8 v-
Whitaker CM £2 6 v-/

Wareham
interesting

Tallis Can curious
(Berwick p46

Compare Walsal
with No 7 Webbe
(from Purcell)

Irish
Bedford